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"THE CHERRY ORCHARD"

At the Lyric, Hammersmith.

Comedy in Four Acts, by Anton Tchehov, translated by George Calderon. Presented at the Lyric Theatre, Hammersmith, on May 25.

Madame Ranevsky.....Mary Grey
Anya.....Gwendolen Evans
Barbara.....Virginia Isham
Leonid Gayef.....Alan Napier
Lopakhin.....Fred O'Donovan
Peter Trophimof.....John Gielgud
Simeonof-Pishtchik.....R. S. Smith
Charlotte.....Jane Ellis
Ephikhodof.....James Whale
Dunyasha.....Kathleen Moseley
Firs.....O. B. Clarence
Yasha.....Byam Shaw
Tramp.....Herbert Lugg

Tchehov is the dramatist of inanimation, and in "The Cherry Orchard," out of a collection of dull and spiritless people he evolves one of the greatest tragi-comedies of modern times. At first it is felt that his methods are restless; that much of the strange, spasmodic talk of these inert Russian landowners is irrevelant, and then it is realised that every word or phrase is part of a wonderful plan. With the most masterly of techniques he has handled the subject, and in the end the break-up of the household and the destruction of the beautiful Cherry Orchard are the inevitable outcome of the play. For anyone interested in play construction the study of any of Tchehov's longer plays would, we imagine, be of more value than a dramatic course at an American University!

It is difficult of course to realise that such a set of people could exist at one time in one place, but apparently it was true of Russia before the revolution. The characters are certainly typical of most Russian plays and novels. The most cursory knowledge of the literature of the country establishes the fact of such a person as Madame Ranevsky for instance, with her casual generosity, her helplessness in business matters, her protestations and her speedily forgotten caresses. And how well one knows the haggard, earnest student who is "above love," and the queer, pretentious young man who wanders about with a guitar in one hand and a pistol in the other. Equally familiar types in Russian books are the ineffective, stupid old brother and the fat, comfortable landowner who can fall blissfully asleep in the middle of a request for a loan to pay his mortgage interest.

However remote they are from Hammersmith, with all their queer naivete and their entire lack of initiative and spirit, they are vital creatures in the hands of such a master as Tchehov. They fall into their places, as in a kaleidoscope, in this perfectly planned drama. One knows that the Cherry Orchard is bound to go, nothing can save it, and at the end, after the members of the family have fled—Madame Ranevsky to return to her lover in Paris, the earnest Barbara to keep house for strangers, Leonid Gayef to take his clerkship in a bank (what a clerk he will make!), Anya, eager in her youth to face life afresh and Lopakhin to erect villas on the site of the orchard—and the house is left empty it is equally inevitable that even the last service is overlooked. The poor, faithful old manservant, who should have been sent to a hospital, is left alone in the shuttered and deserted room.

"The Cherry Orchard" has already been presented by the Stage Society, and Mr. J. B. Fagan's production was seen at Oxford a few weeks ago. The settings are particularly good and the second act, laid in the open fields, was exceedingly beautiful. The delightful background, the colours of the costumes and the compositions of the figures made a picture of striking beauty.

Miss Mary Grey acted well in the principal part of Madame Ranevsky, although one felt she was a little too serious in her outbursts of feeling for the old home. It seemed a trifle out of character, especially as in the third act she sobs at one moment about losing the Cherry Orchard and in another she is in tears at the thought of her lover in Paris. Mr. Alan Napier perfectly portrayed the foolish old brother and Mr. Fred O'Donovan's fiery Lopakhin, the only person of initiative in the group, was excellent. A tender and beautiful idea of the old servant, Firs, came from Mr. O. B. Clarence and Mr. John Gielgud was interesting as the student, Peter Trophimof. Miss Virginia Isham and Miss Gwendolen Evans did well as the two daughters, and Mr. R. S. Smith was quite in the spirit of the play as the fat landowner. Miss Jane Ellis, Mr. James Whale, Miss Kathleen Moseley, Mr. Byam Shaw and Mr. Herbert Lugg should also be mentioned for their clever little studies.

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As principal comedian in "The Globe Trot"—which has been running for the past twelve months—Nor Kiddie returns to town on Monday at the Hackney Empire, after a long and successful provincial tour.

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"THE TREASURE SHIP"

At Manchester.

Comedy, in Four Acts, by John Brandane. Produced by Robert Courtneidge, for the first time on the English stage, at the Prince's Theatre, Manchester, on Monday, May 25.

Dr. Fraser.....Clive Currie
Mrs. Fraser.....Grace McChlery
Iona.....Cherry Hardy
Neil Macdonald.....Lester Matthews
Maclaren.....W. A. Dunn
MacIver.....John Rae
Cooney.....H. J. Corner
MacPherson.....James Anderson
Katie.....Sylvia Lennox
Mr. Lawrence.....Montague Lambert
Mrs. Manson.....Ethel Arden
Miss Fallone.....Cicely Walper

Mr. Robert Courtneidge's second venture of his four weeks' production season at Manchester was "The Treasure Ship," by John Brandane, played on Monday night at the Prince's Theatre. This play is a product of the Scottish National Theatre movement, and it purports to depict Scottish life and character in circumstances extraordinary enough to make at least an interesting setting, though their development is, in fact, farcical enough on the whole to make one doubt the authenticity of the types. The four acts might easily be condensed into three with advantage to the comedy and a probable strengthening of the "curtains," which fall weakly excepting at the end. It is an achievement, however, to maintain interest in the rather thinly drawn action as Mr. John Brandane has done, and it is by no means improbable that "The Treasure Ship" will turn out to be a floating proposition.

Dr. Fraser, the medical man of Torlochan, in the West Highlands, is one of the directors of a syndicate who are endeavouring to retrieve the treasure from a sunken Spanish galleon, the San Felipe—a scheme in which he is far more interested than in the welfare of his patients. He has already some shelves of recovered bullion and equipments; also a collection of pewter, which he prizes still more highly. To advertise the business and to bring more visitors to Torlochan for the benefit of his practice, he arranges with a co-director, Maclaren, the village grocer, to have a sham burglary of the articles from the wreck, and this task, for a consideration of ten pounds, is allotted to their diver, Cooney, an Irishman with an overweening weakness for strong drink. Cooney makes the mistake of stealing the pewter instead. Complications and discoveries ensue, and Cooney is arrested near the North Pier while feeding seagulls with bread crumbs and whiskey from three pewter vessels. The rest of the missing articles are not to be found. Meantime, Dr. Fraser has offered a reward of £20 for the recovery of the other things, which he and MacIver, a joiner, suddenly discover to their hands. The latter, undertaking to conceal them for the present, rather shrewdly chooses a moment to return with them and claim the reward! Then it transpires that a changed location by the North Pier is really that of the San Felipe, and there are joyous scenes in which the diving operations are watched through glasses, treasure being brought up every few minutes. In his excitement, Dr. Fraser despatches MacIver to prolong operations and bring over the recovered articles of spoil. MacIver returns laden with a bag, which, when emptied, reveals—not new treasure from the galleon, but the rest of the missing pewter, which Cooney had evidently thrown into the sea.

Into this scheme is woven the love interest of Dr. Fraser's daughter, Iona, and Neil Macdonald, his assistant, this being very pleasingly done, but elongated on the mere thread of a dispute whether the doctor shall or shall not re-write a letter of recommendation of Macdonald to the position of doctor to a neighbouring parish, at a salary of £500 a year and a free house.

There are four really Scottish parts genuinely presented—Mrs. Fraser, charmingly done by Miss Grace McChlery; Maciver, the joiner, by Mr. John Rae; the mean and disputatious Maclaren, dourly impersonated by Mr. W. A. Dunn; and Mr. James Anderson's Macpherson, the stupidly studious and consequential constable who takes charge of the case against Cooney. For the rest, good performances were given by Mr. Clive Currie as Dr. Fraser, Mr. H. J. Corner as Cooney, Miss Cherry Hardy as Iona, and Mr. Lester Matthews as the buoyant Neil Macdonald, the other parts being ably filled.

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Apply, 24, Chandos-street, W.C. 2. Regent 1178. Topobill, Westrand, London.

GRAND THEATRE, OLDHAM.
WANTED Known.
Vacancies for No. 1 Attractions only.
Aug. 31, Sept. 14, 21, Oct. 19, Nov. 2, 23, 30, Dec. 14.
Address:
ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

PRINCESS PAVILION, FALMOUTH.
WANTED, First-class Attractions. Plays, Comedies, etc. No Concert Parties.
Only vacant dates: August 3, 10, 17, 24 (3 nights only).
Full particulars and terms to MANAGER, St. George's Hall, Falmouth.

THEATRE ROYAL, LEEDS.
WANTED, strong once-nightly Attractions; June 22, July 20 and 27.
Address, FRANCIS LAIDLER, Alhambra, Bradford.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Good Companies for the following dates:—August 17, September 7, October 12 (?), November 16 (?), December 14. And next spring.
All communications! J. H. CURRY, as above.

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WANTED, June 15, Twice Nightly, Musical or other high-class attraction
Wire, WM. MORTON.

THEATRES WANTED.

By arrangement with Robert Courtneidge.
"PADDY, THE NEXT BEST THING."
WANTED, Aug. 17, Oct. 12, 26, Nov. 16, 23, 30, Dec. 7, 21, 28.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS."
WANTED, Aug. 31, Sept. 14, 21, 28, Oct. 12, 19, Nov. 2, 9, 16, 23.

MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, July 27, August 24, Sept. 21, Oct. 5, 19, 26, Nov. 2, 9, 23.
Address, CECIL BARTH, 37, King street, Covent Garden, W.C.2.

1925 Bookings include All Leading Theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company, including Wilfred Shine.
Production and company direct from the Regent Theatre, London.
WANTED, June 15, 22, July 20, 27, and few later dates.
A. DOUGLASS, Winter Gardens, New Brighton.

MR. GERALD LAWRENCE in "MONSIEUR BEAUCAIRE."
WANTED, August 10, 17, and 24, September 28, October 12, November 16.
W. E. HOLLOWAY, 7, Ramillies-rd., Bedford Park, W.4.

WANTED, Theatres, THE GIPSY PRINCESS CO. Vacant June 22. Once or Twice Nightly. Between Belfast and Birmingham. Apply DOUGLAS ELEY, 3, Rupert-street, W.; or Opera House, Cork.

WANTED KNOWN.
Owing to obliging and postponing because of non-certainty of date of production, "EAT MORE FRUIT" Revue is possibly vacant June 15, 22, 29. 28 Artists. Twelve Scenes.
JACK GOODSON (Suite 5), 26, Charing Cross-road, London, W.C. 2.

"ADAM AND EVA," The Great Laughing Success, as played at the Criterion Theatre, New York, and Little Theatre, London. This week, T.R., Nottingham.
WANTED, June 8 (?) (to follow King's, Edinburgh), June 22 (to follow Hippo., Richmond), July 6 (to follow Eastbourne), etc.

"THREE LIVE GHOSTS." A Whirlwind of Comedy. Actual production prior to London season. This week, Lyceum, Sheffield. Wanted, June 15 (?), 22, and 29.

CO-OPTIMISTS "A" CO. Wanted, July 27 (North). Only vacancy prior to Whitsun, 1926.
W. FOSTER HORSFIELD, 18, Gerrard-st., W. 1. Telephone: Regent 7580.

ARTISTS WANTED.

WANTED to Open Immediately.
GOOD FEEDER FOR REVUE.
Able to play Saxophone.
Write Box 984, "The Era."

WANTED, Ladies' Trio for revue, musical comedy, cabaret, etc. FRANK PERRY'S AGENCY, and School of Dancing, 145, Wardour-street, W

WANTED Known, an opportunity occurs in company for smart Amateur willing to invest £20; salary and comm.; long tour. Box 857, "The Era."

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WANTED, Actors and others to assist in the sale of Theatrical Shares. The commission may average £10 per week. Forms, write the DIRECTOR, The National Productions, 30, Gloucester Crescent, N.W. 1.

ARTISTS' WANTS.

WANTED, engt. by juvenile classical and character Dancer, 9 years of age; under strictly technique training; capable and intelligent; an undoubted premiere dancer; vacant for children's ballet or play, pantomimes, etc.
Box 647, "The Era."

STAFF VACANCIES.

WANTED, 100 Smart, Ladylike Girls to sell Ballot Tickets; salary, expenses, and commission. Apply personally to the APPEAL DEPARTMENT, St. Thomas's Hospital, 99, Lambeth Palace-road, S.E. 1, Saturday, 9.30 a.m.—1 p.m., 2 to 4.30 p.m.

STAFF WANTS.

WANTED, by Wardrobe Mistress, engt. (not tour); can cut, make, understand historical costumes; also can make for gentlemen; long experience in opera work, etc.; good refs. Letters, Box 856, "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED, June 1, 8, GENE BRANT, Versatile Singing Comedian; Halls, Pictures, or Concert Party. Wire, 198, Sydney-road, London, N. 10.

MUSICIANS WANTED.

WANTED, DANCE PIANISTS for the Seaside.
Also Leaders, Reps., 'Cellists, Drums. Able to read.
THE APOLLO ORCHESTRAL AND CONCERT AGENCY,
Victory House, Leicester Square, W.C.2

WANTED, good temporary Conductor, New Theatre, Cambridge, varieties, twice nightly, 7 weeks from August 3. Salary, etc., to M.D., 33, Glisson-road, Cambridge.

WANTED, for Aberystwyth Town Band, Solo Cornetist for summer engagement; state salary, refs. SECRETARY, Caergog, Aberystwyth.

WANTED, FOR FIRST-CLASS WEST-END ENGT., TO START NOW, LADY JAZZ VIOLINISTE-CONDUCTOR; MUST BE EXCELLENT SHOW-WOMAN, AND OF GOOD APPEARANCE, WITH STAGE EXPERIENCE. ALSO BARITONE SAX. AND ALL OTHER LADY JAZZ INSTRUMENTALISTS, TO WRITE IN, SEND PHOTO AND FULL PARTICULARS, STATING LOWEST TERMS. BOX 858, "THE ERA."

WANTED, good Violinists, ocean liners. Apply CLIVE PARSONS, 202, High Holborn, W.C. 1

WANTED, first-class Violinist and 'Cellist for new act; preferably able to sing, but not essential. Write, giving full details, to B. W., 42, Talgarth-road, W. 14. Callers not seen.

WANTED for Atlantic Liners, Cruises, etc., Leaders, Pianists, 'Cellists, Contrabassists; Violinists combining E flat Alto Saxophone, Flat Pitch, Tenor Banjo or B flat Trumpet; 'Cellists combining E flat Alto Saxophone, Flat Pitch, or Tenor Banjo; Contrabassists combining Tenor Trombone; Clarinets combining E flat Alto Saxophone, Flat Pitch.
Messrs. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED, Violinist Leader and 'Cellist for ladies' trio; cafe shortly opening, perm.; only experienced musicians will be considered. Apply, giving full particulars, exp., and state terms for four hours daily (no Sundays), to BOBBY & CO., LTD., 535, Lord-street, Southport.

WANTED, Violin Leader, Orchestral Pianist (afternoons and evenings. Also Rep. Violin, able to lead (evenings only). Only first-class musicians need apply; experience not necessary; lowest terms; permanency. M.D., 42, Windmill-street, Gravesend.

WANTED, thoroughly exp. orch. leader Violinist (lady preferred), used to cinema; evenings, no Sundays. State lowest terms, ref., age, and full pars., in first letter. Box 887, "The Era."

WANTED for Regimental Band, two Boys (Violin); must be under 17 years of age. Apply, by letter only, Box 889, c/o HAWKES & SON, Denman-street, Piccadilly Circus, W. 1.

WANTED, Violinist to practice with pianiste; view to engagements. Box 903, "The Era."

WANTED, at first-class Variety Halls.
BIRMINGHAM EMPIRE, 1st VIOLINIST.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, etc., to the MANAGER at the above-mentioned hall.

WANTED at once, real live Lady Violiniste, young, dark; good strong tone, Jazz, Straight, sight reader; season, coast. Also Lady 'Celliste, doubling drums if poss. Apply before 1.30 to-day, 22 (Lower Flat), Canterbury-road, Brixton.

WANTED, 'Cellist, lady or gent.; no Sundays. Write, stating experience and terms for mats. and evenings. PICTURE HOUSE, Leyton.

WANTED, 'Cellist; commence Monday. Apply 30, Bonfield-road, Lewisham, Saturday, between 1 and 2. Low fee.

WANTED, 'Cellist requiring orchestral experience. Apply, with 'cello, any evening, GLOBE CINEMA, Northcote-rd., Clapham Junction, S.W.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY, Woodfield-road, Paddington, W.9. 'Phone: Maida Vale 2515. 'Bus 28, 31, 46, or three minutes from Westbourne Park Station. Licensed annually by L.C.C.
Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.
Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.
Music from large library lent for home study.
Cinema experience given and engagements provided. Over 50 late members now in good engagements. Three were accepted for Liners after one term's tuition.

VIOLIN and PIANO LESSONS. Inclusive terms quoted for combined private lessons and classes.

SPECIAL NOTICE.
The classes are held in our own fully equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.
Owing to recent placing in good positions of 11 members of our classes, we have now vacancies for Violinists, Pianists, and Cellists, and other instruments at reduced summer fees.

ORCHESTRAS and ARTISTS PROVIDED.
Free Auditions every morning, and advice given.
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WANTED, good 'Cellist; evenings only. Apply HORACE TEAGUE, Musical Director, Opera House, Cheltenham.

WANTED, good Orchestra 'Cellist (lady or gent.) for relief trio cinema) 3½ hours daily; no Sundays; must be fully experienced; open immediately; lowest terms. Wire PAYNE, Electra Palace, Queen-street, Oxford.

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WANTED, lady 'Cellist for Trio; even., 1 mat.; open at once; lowest and refs. WILL DOLMAN, Picture House, Grantham.

DEVON MENTAL HOSPITAL, EXMINSTER.
WANTED, Male Nurse.
Applicants must be capable of playing the String Bass. Nurses are coached for both the Medico-Psychological and General Nursing Council Certificates, and are required for one of these Examinations. For form of application, apply to The Clerk.

WANTED, FIRST-CLASS OBOE AND VIOLA, TO OPEN EARLY AS POSSIBLE.
18 PERFORMANCES WEEKLY.
MUST BE THOROUGHLY ACCUSTOMED TO GOOD PROGRAMMES—OR USELESS.
AGE, REFERENCES, TERMS, ETC., TO—
H. C. BURGESS, COVE ORCHESTRA, WESTON-SUPER-MARE.

WANTED KNOWN, intending Saxophonists who require tuition, tone, stunting, etc., should write for terms to N., 17, Colsterworth-road, Tottenham.

WANTED immediately, expert Saxophonist, long contract; sight reader and tone essential; preference to double-handed man. Full particulars, terms, and photo. (essential), to SAM G. ROSS, Palaise-de-Danse, Fountainbridge, Edinburgh.

WANTED, good, reliable Cornet Player, open June 22; single man preferred. Terms and refs. to MANAGER, Empire, Peterborough.

WANTED, A RELIEF PIANIST FOR ST. ANNES PALACE CINEMA; MUST BE FIRST-CLASS AND USED TO PLAYING FOR FILMS; OPEN JUNE 8; TERMS, 5 GUINEAS FOR 6 DAYS; AUDITION ESSENTIAL. APPLY, MONSIEUR A. SPIERO, MUSICAL DIRECTOR, PALACE PICTURES, BLACKPOOL.

WANTED, first-class Orchestral Solo Pianist; open Monday; full particulars, six nights, three matinees. EMPIRE, Coventry.

WANTED, to join Piano-Accordeonist for class pitching in Scotland. Violinist or Saxophonist, able to sing preferred, well dressed and alive, at once. Box 899, "The Era."

WANTED, Pianist, Tenor Sax., Trombone, Circular Bass, and two Trumpets (young) to rehearse for long winter's contract; must be keen; non-professionals. Write 40, Athol-street, E. 14.

WANTED for Cinema, North of England,
FIRST-CLASS MUSICIANS.
Pianist, double Cornet.
Repet., double Banjo.
'Cellist, double Trombone.
Clarinet, double Sax.
Six hours daily. No Sundays.
Preference to those who sing.
Permanency if suitable.
State age, references, terms.
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WANTED, for continuous pictures, Orchestral Pianist, 1st Violin, and 'Cello, for afternoons and evenings; salary £3 5s. for evenings, half salaries for matinees. Also Flautist, Clarinet, Bass, and Drummer, with tymps. and effects, for evenings only; salaries £3 5s. and £3 2s. 6d.; M.U. men only; open Monday, June 8, 1925. Apply W. L. ROEDER, M.D., Nant-y-Glyn, Dodworth-road, Barnsley.

WANTED, Lady Orchestral Pianiste for London cinema. Apply, Sunday morning, between 11 and 12.30, 20, Sylvester-road, East Finchley, N. 2.

WANTED immediately, Banjoist, Pianist, Violinist, Sax., and Drummer. Write, stating experience and salary required, Box 883, "The Era."

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Latest and Best Cinema Music. Lowest terms.
CALL OR WRITE.
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THE OLD ESTABLISHMENT FOR THOROUGH ORCHESTRAL TUITION.
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TO BUDDING MUSICIANS, VIOLINISTS, PIANISTS, 'CELLISTS, STRING BASS, ORGANISTS, Etc., Etc.,
Who find it impossible to get a job (and if they do they cannot keep it).
They want
POLISHING UP AND FINISHING OFF TO ENABLE THEM TO TAKE THEIR PLACE IN AN ORCHESTRA, WHICH THEY SO MUCH DESIRE.
COME AND SEE US ABOUT IT.
WE CAN HELP YOU.
FREE AUDITIONS.
Every Morning from 10.30 till 12.30.

WANTED KNOWN, WE HAVE EVERY FACILITY FOR PROCURING ENGAGEMENTS WHEN ORCHESTRAS, QUARTETTES, TRIOS & SINGLE INSTRUMENTS SUPPLIED AT SHORTEST NOTICE. GOOD DEPUTIES ALWAYS ON HAND.
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WANTED Known, IF YOU haven't a library, USE OURS. MUSIC FOR ALL COMBINATIONS. NOTE OUR PRICES. 24 Trios 2/9, 38 Trios 4/-, 50 Trios 5/-, Small charge for extra parts. Send suggestions. Satisfaction guaranteed. Only address: UNIVERSAL MUSIC AGENCY, 22, Great St. Andrew-street, London, W.C.2.

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WANTED, for a Surrey Picture Palace, a Small Orchestra (Ladies), Pianist, Violinist, and Cello must be good instrumentalists, and have worked together; when replying state inclusive terms to include library, references, and when disengaged; permanency. Apply Box 785, "The Era."

WANTED, Musicians before negotiating engagements in Liverpool, Birkenhead, Wallasey, and Bootle, communicate with BRANCH SECRETARY, Musicians' Union, 2, Moss-street, Liverpool.

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WANTED, 1st-class Trio for high-class café, 7 days; quote lowest terms and experience. MANAGER, Casino, Herne Bay.

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WANTED KNOWN, OWING TO MANY REQUESTS, THE PROPRIETORS OF THE DANCE AND HOTEL MUSICIANS' DIRECTORY HAVE AGREED TO PLACE A SPECIAL SECTION AT THE DISPOSAL OF CINEMA MUSICIANS. APPROVED ORCHESTRAS AND PLAYERS INSERTED FREE OF CHARGE. ENCLOSE STAMP IF REPLY REQUIRED. WRITE BOX 878, "THE ERA."

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WANTED Known, ARTHUR L. WARD, Musical Adviser, is shortly opening Super Cinemas with Super Orchestras, and requires the following first-class exp'd. Musicians (males): Violin-Leaders £6 and £5 10s.; Orch. Pianists, £4 and mats. extra; 'Cellists, £4, mats. extra; Drummers with tymps., bells, etc., £4 5s.; Organists (harm.), £4. State age, when at liberty, etc., to 2, Richmond-avenue, Sedgley Park, Manchester.

WANTED, for the Band of a good Line Regiment with at least 16 years to do on Home Service, the following Instrumentalists: Flute, B flat Clarinets, Cornets, Horns, Trombones, Basses, Side Drummer (or Tympanist). The Regiment is at present stationed in a good central place for engagements, etc., and is getting a good connection in same. Apply, by letter only, Box 882, c/o HAWKES & SON, Denman-street, Piccadilly Circus, W. 1.

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NOTICE TO MEMBERS.
WANTED Known, Members seeking change of engagement are invited to communicate immediately with the CONTROLLER at the Society's Film Music Studios, Westville, Babbacombe, Torquay.

MUSICIANS WANTED.

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BRITISH SCREEN MUSIC SOCIETY.
(Under Distinguished Patronage.)

WANTED Known, Entries for the forthcoming Lectures in London in connection with the Society's College of Musical Directors should be forwarded to the CONTROLLER, Film Music Studios, Westville, Babbacombe, Torquay. Students successfully sustaining the audition tests which will be held in public at the conclusion of the course will be presented with the Society's medal. A SPECIAL CORRESPONDENCE COURSE HAS BEEN ARRANGED FOR THOSE UNABLE TO ATTEND THE LONDON LECTURE COURSES.

WANTED, Dance Musicians (London area); write, giving experience and terms. Box 866, "The Era."

WANTED Known, MSS. Band Parts of Harry Liston's early song successes for Sale. 122, Meadow-street, Moss Side, Manchester.

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MANAGERS, NOW IS YOUR TIME.
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WE NEVER SLEEP.
THE APOLLO ORCHESTRAL AND CONCERT AGENCY,
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'Phone: Regent 3494.
Night line: Chiswick 1482.

K. A. VAN BIENE, Musical Adviser.

WANTED, engt. by smart Mus. Dir. (Baton or Piano); 10 years principal Mus. Dir. to the Raymond Pictare and Variety Circuit; can provide brilliant Solo Violinist if desired; open any business, London or suburbs. HANNAVY, 125, Belgrave-rd, Walthamstow, E. 17.

WANTED, engagement by reliable Musical Director, Organist-Pianist, with good library; twelve years' cinema experience. 322, Durnsford-road, Wimbledon, S.W. 19.

WANTED Known, first-class Musical Director (Baton or Violin) at liberty; 15 years' experience in variety, revue, and cinema; composer and arranger. RUSSELL, 33, Torrington-square, London, W.C.

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WANTED Known, at liberty shortly, well-known and popular Mus. Dir. (baton or violin), late of Moss Empires, London Syndicate Co., and Provincial Cinematograph Theatres, Ltd. Personally complimented at Royal command performance. Fully conversant with every branch of the musical profession. Clever performer and showman; young, and smart appearance; strong personality. Highest refs. and Press notices. Only first-class offers entertained. Box 837, "The Era."

WANTED, by Violiniste (lady), seaside engt., 1st or 2nd Violin. MISS C. WILSON, "Glenavon," Wakefield-road, Pontefract.

WANTED, re-engt. by good Second Violin; thorough exp. variety or season. VIOLINIST, 87, West Parade, Spring Bank, Hull.

WANTED by VIOLINISTE (Lady), season engt., 1st or 2nd, dance or straight. Box 783, "The Era."

WANTED Known, lady Viola Player requires engagement; willing to deputise. Miss BOYES, 10, Bonser-road, Twickenham.

WANTED, engt. by first-class Violinist-Leader; fully rehrsd.; would deputise. 39, Ferndale-road, S. Norwood, S.E.

WANTED, engt., Violin (orch., exp.), by Pianiste, L.R.A.M.; good refs.; sight reader; big tone; small fee; cin.; exp.; London. Write, S., 4, Brighton-road, N.2.

WANTED, engt. by Horace Humphreys, Jazz Violinist; young (24) and smart appearance. VIOLINIST, 2, Avon-st., Walney, Barrow-in-Furness.

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WANTED, by VIOLINIST (can double VIOLA), engagement, any business, Leader or Repet. H. VERNON, 28, Lonsdale-road, Barnes, S.W. 13. Tel.: Riverside 1566.

WANTED, engt. by highly expd. Violinist, late leader L.T.V. and syndicate halls, London and provincial cinemas; highest references from well-known conductors and managers; good appearance; seaside preferred; thanks for numerous offers, but only good ones invited. MABEL HOWELLS, Archery, 4, Bathurst-street, Hyde Park, W.2.

WANTED, by Trio, engt.; Violin, Viola ('Cello parts), Piano; artistic, reliable; perfect picture fitting; highest references; genuine; library 2,000; would augment any number; country only. VICTOR MEDCALF, Reindeer, Banbury.

WANTED, seaside engt. by expd. Trio (violin, 'cello, piano), young ladies, cinema or cafe, library; could start immediately; moderate terms. Write, Therese Corbet, 114, Browning-road, Manor Park, E. 12.

WANTED, engagement by Viola; any business. Apply Box 886, "The Era."

WANTED, engagement by smart Jazz Violinist, finest West End experience; good offers only. J. B., 31, Albion-road, Dalston, E. 8 'Phone: Clissold 5269.

MUSICIANS' WANTS.

WANTED, engagement by first-class Trio (Violin, 'Cello, and Piano); exp. cinema, hotel, etc.; large library; reasonable terms. 1, Dorset Villas, West Cliff Avenue, Broadstairs.

WANTED by Violinist and Pianiste, engagement cinema; disengaged May 30; big library, 10 years' exp.; refs.; reasonable terms; town or seaside. A. S., 14, Ennis-road, Finsbury Park, London.

WANTED, re-engagement by first-class Solo and Orches. Violiniste; beautiful tone and artistry; experienced all lines; highest refs.; Press notices. Apply Box 823, "The Era."

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WANTED, by Violinist, engt.; lead, rep.; library; cinema, dance. VIOLINIST, 196, Canterbury-road, Croydon. 'Phone: Thornton Heath 1606.

WANTED, by Violinist (disengaged through theatre fire), immediate engagement as leader or rep.; any business; fully experienced. CHENEY, 131, Coventry-road, Bedford.

WANTED, by brilliant Leader Violinist, first-class engt. only. Box 879, "The Era."

WANTED, position as Leader or Repet.; disengaged owing to cinema closing; well expd.; can open June 1. VIOLINIST, 80, Edith-road, West Kensington.

WANTED Known, Violin Leader, disengaged June 13, open to accept good offers for cinema or theatre; can supply trio. PAPWORTH, 49, Clemence-street, E.14.

WANTED, by capable shorthand-typist (20), position in any musical estab. or capacity; temp. or perm.; anywhere; keen and hard worker; can also add as Violinist (expd. sight-reader) to orchestra (if any). Box 868, "The Era."

WANTED, engt. by exp. Violinist; please state terms. Write, VIOLINIST, 8, Gray-street, Loughborough, Leicester.

WANTED, engt. by Violinist; strong tone; expd. any bus.; satisfaction guaranteed. VIOLINIST, 49, St. Johns-road, Clapham Junction, S.W.

WANTED, ENGT. (NOT CINEMA) BY MARJORIE BLAKE, VIOLINIST; THOROUGHLY EXPD. FITZALAN-RD., LITTLEHAMPTON.

WANTED, by young lady Violiniste, engt.; 10 years' experience; £2; go anywhere: week's trial; refs. Box 865, "The Era."

WANTED, engt. by Violin Leader, any bus.; thoro. exper., reliable. STUART, Kings Cinema, Perth, N.B.

WANTED, engt. by smart M. D., bator or violin; thoro. expd., theatre, variety, and cinema; library; reliable. STUART, Kings Cinema, Perth, N.B.

WANTED Known, brilliant Solo Violinist and Leader for cinemas, hotels, or restaurant, with own orches. or alone; with or without up-to-date library; first-rate showman and artist, with tone for three; London or anywhere. Audition best proof. 40, Devonport-road, Shepherd's Bush, W.

WANTED, engt. by Violin-Leader with extensive library, for cinema, café, etc.; moderate terms; good refs.; can supply own orchestra if required. Apply, 30, Woodstock-avenue, Golders Green, N.W.11. 'Phone, Speedwell 1782.

WANTED Known, Violinist-Conductor, knows his work and attends to it, open for engagement; reasonable terms. C. H., 43, Coram-street, W.C. 1.

WANTED engagement, First Violin (double tenor banjo); any bus., London or seaside, moderate terms. S. G., 1, Gillingham-street, S.W. 1.

WANTED, Deputy Work by Violinist Leader or Rept.; any line, including jazz. HAWES, 35, Colville-road, Kensington, W. 11; or 'phone message, Park 4882.

WANTED by Violinist, engagement as Repet. or with Trio, experienced; £3 3s., two shows nightly; seaside preferred. VIOLINIST, 33, Elswick-avenue, Deane, Bolton, Lancs.

WANTED by Violinist and Pianiste (or separate), young, smart, dance, or café, etc.; evenings only preferred; moderate salary. E. W., 98, Mitcham-road, S.W. 17.

WANTED, engt. by first-class Lady Violinist; thor. exp., cinema, theatre, or café; library, refs. VIOLINISTE, 5, Southend-road, Penrith, Cumberland.

WANTED, engt. by Young Violinist, town only; accept small salary. Apply M. G., 78, Coborn-road, Bow, E. 3.

WANTED, engt. by young Lady Violiniste; exp.; good reader; terms, £3. Box 882, "The Era."

WANTED Known, expd. Repet. available for deputising, evenings only. F. W. W., 305, Southcroft-road, Streatham, S.W.16.

WANTED, engt., good Repet., exp. (male); £2 10s.; S. Wales pref. VIOLINIST, 29, Queen's-ave., Porthcawl, Wales.

WANTED, engt. as Rept. Violin or second; fine tone; experienced; good refs. Mr. H. FOREMAN, 114, Holgate-terrace, Holgate-road, York.

WANTED, engagement by brilliant Violin Leader, 16 years' exp. in high-class cinema, café, and jazz dance work; young and smart appearance; thoroughly competent and reliable; good offers only; extensive library. JULIAN BEST, 57, Gt. Cambridge-street, London, E. 2. 'Phone: Clissold 5269.

WANTED Known, smart young lady desires engt. as Rept. or 2nd Violinist; low salary accepted. Offers to 15, Gt. Eastern-buildings, Gt. Eastern-street, Shoreditch, E.C.2.

WANTED, by thoroughly reliable and experienced Repetiteur, able to lead, engagement in cinema or hotel, London only; lib. 33, Honeybrook-road, Clapham Park.

WANTED, engagement by experienced Violinist, London area; any business. J. HARGREAVES, 53, Canterbury-road, Croydon.

WANTED, engagement by Violinist (not lead); good tone, quick reader; any bus.; moderate terms for experience; London district pref. Write WOODWARD, Park-rd., Kingston Hill.

WANTED by exp. Leader Orch. Violiniste, engagement; splendid tone; used to cinema, café, dance; last engagement 19 months, cinema. MELLOR, 61, High-street, Alton, Hants

WANTED, engt. by 1st-class Leader Soloist, cinema, or seaside; most extensive library; expert in fitting pictures. 123, Sandringham-rdoa, Dalston, N.

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WANTED by 'Celliste, deputy work; thor. ex. and reliable; moderate terms. 'CELLISTE, 35, Shrubbery-road, Streatham, S.W.

WANTED by thor. exp. 'Celliste, Deputising London. ELLEN F. BODEN, 45, Blakehall-road, Carshalton. 'Phone: Wallington 1696.

WANTED Known, disengaged, 'Cello, double Tenor Banjo; hotel or restaurant preferred; anywhere. Box 875, "The Era."

MUSICIANS' WANTS.

WANTED, by first-class expd. 'Celliste, engt. in hotel, café, or cinema. Reply, Box 900, "The Era."

WANTED, engt. by well-known orches. and solo 'Cellist; cinema pref. Terms, etc., to 'CELLO, 55, Folkestone-gardens, Deptford, S.E.8.

WANTED Known, 'Cellist, late London Symphony Orchestra, Ritz Hotel, etc., open for engt.; good offers only. Apply in first instance to Box 834, "The Era."

WANTED, by 'Cellist and Violiniste Leader, both young, artistic musicians, fully expd., engt. in hotel, café, or cinema of good standing; joint offers only considered. Write, 'CELLIST, 21, Rotherwick-road, Golders Green, N.W.11.

WANTED, by expd. 'Cellist, permt. engt. in London or suburb; open to deputise. Wire or write 36 Albert-road, E. Croydon.

WANTED Known, disengaged June 1, thor. exp. 'Cellist (lady). 173, High-road, South Tottenham, N. 15.

WANTED, engt. by 'Celliste, expd. all lines; or will deputise. EVE VANCOURT, 32, Gt. Windmill-street, W.1.

WANTED, seaside engt. by lady 'Celliste, any business. N. E., 26, Metal-street, Roath, Cardiff.

WANTED by young 'Celliste, engagement in cinema to gain further experience; big tone; moderate salary required. Box 892, "The Era."

WANTED Known, 'Cello, experienced, at liberty for deputising or engagement. Address, 22, Lichfield-rd., Cricklewood, N.W.

WANTED, engagement by Miss HILDA MILLER, experienced 'Celliste (of Streatham Hill). Apply 3, Hillcrest-road, Hockley, Essex.

WANTED, engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N.8. Phone, Hornsey 3260.

WANTED by String Bass, deputising or season's engagement; good refs., abstainer; any bus. P. SPALDING, 166, Walkley-lane, Hillsboro', Sheffield.

WANTED, engt. by smart Double Bass; expd., London cinemas, or bus., anywhere. 94, Beauchamp-road, S.E. 19.

NOTICE TO ADVERTISERS.

Will Advertisers kindly note that the latest time for receiving Advertisements is 6 o'clock THURSDAY.

We cannot guarantee insertion of Advertisements in the following Saturday's issue if received after that time.

WANTED Known, first-class Bass at liberty; Cinema, Opera, Symphony; season or perm.; exp. all bus.; offers. NICHOLLS, 38, Chestnut Walk, Worcester.

WANTED, by Sousaphonist, young, smart, expd., evening and week-end engts. HUTCHINS, 17, Glenhurst-ave., N.W.5.

WANTED, engt. by Bassoonist; 1st-class exper.; excellent refs.; military or orch.; permanent, or would deputise. Box 872, "The Era."

WANTED, engt. by Double Bass; expd., any bus.; age 27. C. CARTER, c/o 22, Parliament-road, Middlesbro'.

WANTED, engt. by good D. Bass, fully expd. in cinema, revue, etc.; good refs.; can open after June 6th. BASSIST, c/o Mrs. Mosgrove, 26, St. Anns-street, Salisbury.

WANTED, engt. by D. Bass, expd. in revue, variety, and cinema; good refs.; M.U. terms; open anywhere June 8. BASS, c/o Mrs. Baker, 18, Blossom-ave., Oxford-road, Manchester.

WANTED, engt. as Flute and Piccolo (either pitch), any business. W. RUSSELL, 80, Addison-road, Hove, Brighton.

WANTED, engts. or deputising by young Flute and Picc.; Orch. or Military. Box 881, "The Era."

WANTED, engt. by thoro. expd. Flautist, any bus.; high or low pitch; season or perm. FLAUTIST, 192, Crewe-street, Derby.

WANTED Known, Flautist disengaged for a short period; any business; pictures pref. FLAUTIST, 114, Elsley-rd., Lavender Hill, S.W.11.

WANTED, engagement by Flautist.

Apply Box 885, "The Era."

WANTED, engt. by Clarinet, double alto saxophone; good reader, nice tone, young, smart.
SAX., 3, Waterloo-place, Swadlincote, near Burton-on-Trent.

WANTED Known, Oboeist (either pitch) long experience, invites offers for any business; anywhere. BARRETT, 81, Goodwin-street, Hull.

WANTED, engagement by Clarinet, sharp or flat pitch; experienced; disengaged. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED, summer engagement by first-class Oboeist and Cor. Anglais; thoroughly experienced in symphony and orchestral work. Box 869, "The Era."

WANTED by Clarinet, engt. or dep., through closing; any business; reliable, highest refs. BRODIE, Railway-terrace, Bemerton, Salisbury.

WANTED, engagement by Solo Clarinet, any business; first-class experience, all lines, and ex. refs. CLARINET, 32, Cardigan-street, Luton, Beds.

WANTED, engt. by Clarinet, flat and sharp pitch, will double E Flat Sax.; any bus.; will dep. CLARINET, 2, Fransfield-grove, Sydenham, S.E. 26.

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WANTED by E Flat Saxophonist, engagements; good reader. SAX, 5, Darblay-street, Oxford-street, W. 1 Gerrard 6684.

WANTED by Alto Saxophonist, orch or dance band engt. from June 1. SAX, Hygeia Garage, Penton-road, Staines.

WANTED Known, Clarinet, Flute, and Oboe at liberty; joint or single; high or low pitch. Address, K., 10, Birch-street, Southport.

WANTED Known, Vacant, 2 expert Saxophone players for summer season; can open June; returning England May 28; now playing Mille Colone Cabaret, Amsterdam. Reply to ELLIOTT, 14, Linden-gardens, Chiswick, London.

WANTED Known, E flat Alto Saxophone and Clarinet Soloist at liberty; young, smart appearance, tip-top performer; seaside preferred. For audition, wire or write WILLEY, 88, Carr-road, Walthamstow, E. 17.

WANTED, by Alto Sax. (high or low pitch), double violin, revue, dance, café. SAX., 40, Water-lane, Brixton, S.W. 2.

WANTED, engt. by E flat Alto Sax. Disengaged. Good tone. TILLING, 41, Westbourne-terrace North, Paddington, W. 'Phone, Paddington 3415.

WANTED, engt. by Clarinet, double Alto Sax. (high or low pitch); exp. grand opera, musical comedy, revue, dances, etc.; offers invited. OGDEN, 17, St. Hugh's-avenue, Cleethorpes.

WANTED Known, Lady Saxophoniste at liberty, E Flat Alto, doubling B Flat Soprano. 24, Ravenscroft-ave., Golders Green, N.W. 11. 'Phone: Speedwell 2929.

WANTED Known, E Flat Alto Sax., vacant; young, showman; town or provinces, dance or revue. SAX., 17, Sterndale-road, Brook Green, W. 14.

WANTED by Cornet Player, engagements; good soloist and refs.; Orch. or Military. NARI, 83, Ridsdale-road, Anerley, S.E. 20.

WANTED, engt., expd. Cornet and Trumpet; any bus.; would tour. Apply, CORNET, 8, Latimer-street, Southampton.

WANTED, by expd. Trumpet, engt., any bus.; good refs. WHELAN, Classic Cinema, Belfast.

WANTED Known, dis. Solo Trumpet, etc.; exp. all lines, excel. refs., trans., tone, reading A1. All coms., ALLEN, Tower Café, Skegness.

WANTED, seaside engt. by exp. Cornet and Trumpet. TRUMPET, 166, Cemetery-rd., Leeds.

WANTED, engt. by T. O. NOLAN, Cornet and Trumpet, at lib.; solo and orchestral. 917, Garscube-road, Glasgow.

WANTED, engagement by Trombonist, competent and reliable. 234, Knutsford-road, Warrington.

WANTED, engt. by Trombone, dance or straight; good reader; nice tone. C. L., 38, Gladstone-street, Southwark, S.E.1.

WANTED, engagement by Solo Organist-Pianist; permanent or deputy; long cinema experience; used to large organ; audition willingly. ORGANIST, 80, Queen's-road, New Malden.

WANTED, engagement by first-class Mustel Organist. Letters to ORGANIST, 63, Wilton-road, Victoria.

WANTED, by Organist-Pianist, engt.; 12 years' exp. orchestral and solo, also exp. with Orgapians; London or suburbs; good worker. T. REGAN, 10, St. Augustines-road, Camden Town, London.

WANTED Known, first-class Mustel Organist disengaged shortly, fully experienced, first-class references, cinema or hotel; no agents. Box 862, "The Era."

WANTED, by Organist, reed, and Pianist, orch.; gent.; fully expd. A. E., 35, Florence-road, N.4.

WANTED, engagement by Orchestral Organist, thoroughly experienced musician; seaside engagement if possible; willing to deputise; can also take orchestral piano; terms reasonable. Box 901, "The Era."

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WANTED, by Pianist, Pictures, can open at once; good sight-reader; high refs.; thor. exp.; would deputise. PIANIST, 21, Belmont Park-rd., Leyton.

WANTED, engt. by orch. or relief Pianist; ex. sight-reader; low salary acceptable. PIANIST, 21, Granby-street, Bethnal Green.

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First-class Pianiste
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MUSICIANS' WANTS.

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Exper. M.U. Young, smart.
What offers, please?
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ORCHESTRAS, VOCALISTS.
For every occasion. Immediate service.
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'Phone: Gerrard 7630.

WANTED, by the Nora Freeley Bands, summer engts. anywhere; hotels, cafés, stores, etc.; recognised artists. All coms., ALFRED REYNOLDS, 35, Clapton-common, E.5. Clissold 2084.

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VERNON'S VERSATILE BANDS.
Comprising combined Instrumentalists and Vocalists, for Dances, Balls, Banquets, Parties, Masonics, etc., for all occasions and to suit all pockets and conditions. Apply DIRECTOR, 50, Holland-road, W. 14. Offers invited.

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WANTED, by 1st-class Dance Band (4 or 5), week-end engts. Particulars and comms., CECIL HARLEY, 149, Plashet-grove, East Ham.

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First-class offers invited. Audition. Box 874, "The Era."

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WANTED Known, Trio (Ladies'), disengaged after holidays; strong players. MARJORIE FARDETT, 35, Poppleton-road, Leytonstone.

WANTED, Sunday engt. by Orches. Pianiste-Organiste.—28, Vaut-road, Tooting, S.W.17.

Cinema, etc.
WANTED Known,
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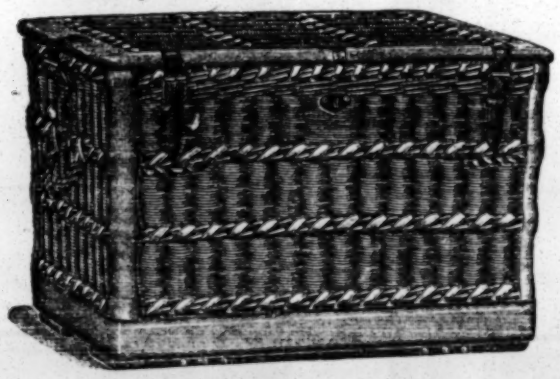

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The committee of the Music Hall Ladies' Guild wish to thank Miss Marie Dainton for her annual subscription of £1 1s. Mrs. Rayne, Mrs. Nat Day, and Mrs. Nance Pounds, for the hon. committee membership of 10s. 6s. each; and Miss Florence Dwyer for collecting from Mr. Jack Cromo's "The Goods" Co., 18s.

The committee beg to thank all those who helped with the collection in Smithfield Market, which resulted in a total of £15 10s.

It is now only three weeks to "Forget-me-not" Day, and the committee would be very grateful to hear from all ladies in revue companies who are likely to be in town the week of June 15, who would be good enough to offer their services as collectors.

BIRTHS, MARRIAGES & DEATHS.

DEATH.

JENNINGS.—Very suddenly, on May 26, Marie Auckland, the beloved wife of Charles B. Jennings (Charles Herrick), 1960, Blythe-road, Kensington, W. 14.

FROCKS AND FANCIES.

Patterned—or Plain? The Cotton Frock de-Luxe—Chintz and Linen—Blood Red Sequins Gleam at Us Now!—The Wrap-Over Shoe—Aren't Dress Parades Entertaining?

It seems almost impossible at the moment to wear a frock that isn't most emphatically patterned;—but it's a pleasant change when you do see someone in something plain! Miss Talulah Bankhead gave me that joy the other night when she walked into the 50–50 Club in a pillar-box-red chiffon frock without any trimming on it at all. True, she had on a faintly checked and shot coat trimmed with beige coloured goat—I think it was goat,—but even that looked plain at a distance.

Cotton Frocks.

Cotton frocks at the moment are really lovely—especially those new georgettes striped in ladder-stitch effect. And for colours there are the palest greens, the most elusive blues, the rosiest of pinks. If you are a home dressmaker choose a patterned cotton with black in it: there are some printed with all sorts of crinkly lines that look delightful with the new plain black collars edged with a white or coloured picot edge and black cuffs to match.

And Linen Ones.

Now that linens are made uncrushable they become possible even if you are on tour. I saw some lovely ones at Paquin's the other morning—the frock collared and cuffed and piped with chintz, and the coat still more heavily trimmed, for it had triangular patch pockets and was banded a few inches from the edge with the same chintz. (Note that the hem of colour is being rather ousted by the band placed thusly, unless the colour is given by net or something equally flimsy.)

Those Coloured Sequins.

Blood-red sequins and rubies—that is the newest combination on evening frocks at the moment. Tall Lady Carisbrook was wearing an evening gown of gold lace over ecru satin the other night, with wavy lines of these round the hips and as shoulder straps; and a day or two later Lady Walpole I saw dancing in a frock all crystal beads except for shoulder straps and a slight pattern of ruby-red sequins about the corsage. She wore a long dagger of rubies with it, and there were rubies mixed with the diamonds in her ears, and a red sequin band held her wavy hair in place.

Short Scarves.

A word in your ear! Scarves are to be shorter—between a yard and three-quarters of a yard long—just enough to go round the throat and crossed, a huge pin to hold them together. In the autumn they will be made of hand-woven woollen material with heavily embroidered ends.

For Patriots.

This has been Empire Shopping Week! I went to an excellent dress show of home-designed clothes made of British materials the other day at Wembley—one of the Bradford Chamber of Commerce efforts. It wasn't perfect, but with a little advice from dress experts who are used to London and Paris methods it easily might be. I can think of half a dozen English designers who have what is called the Paris touch.

Cigarettes to Match.

Have you seen the new cigarettes, made to match any frock and put up in ornamental boxes of the same colour? The man who thought of it tried to make us smoke lovely ornamental pipes a few years ago, without success; but I don't think he'll have any difficulty in popularising the cigarettes. Mine are bright jade green at the moment.

How Do Your Shoes Fasten?

How do your shoes fasten? They ought to give the wrap-over effect if you want to be right in the forefront of fashion. It is done in a variety of ways, passing from a series of straps, sun-ray fashion, to a binding of coloured kid. Another thing about shoes. You must have at least one pair of patent shoes and one pair of straw shoes in your possession.

Straw Again.

Elspeth Phelps, the other morning, showed me the ideal sunshade for seaside use. It's made of a series of straw plaits in bright red or green, with a white handle and rib tips with just a line of red lacquer where your hand would come on the handle. Most effective with a red bag and red belt—or a green one.

For Ascot.

Very busy this week looking at Ascot shows. Eve Valére gave a luncheon, with mannequins parading in colours that toned with the food. Lemon and orange colours came with the iced grape fruit, salmon pinks and greens with the salmon and cucumber, white, beige and wine colour with the chicken and tongue, and then back to pinks of all sorts with the strawberries and cream, while we finished up with magpie schemes with the coffee. All sorts of temptations are offered to us to go and see frocks nowadays, for Francois Duret put an enticing "Ices and iced drinks" in the corner of her invitation—and how lovely her lace frocks were!

A Hint For You.

Margaret Bannerman, Dorothy Dickson, Owen Nares, Muriel Pratt, Ernest Thesiger, Evelyn Laye, and Marie Lohr were all raked into the Palais de Danse last Tuesday to judge the frocks at the Sunray Ball. It was given to buy sunray lamps so that London's ailing babies can take sun baths of a new kind. If you didn't go you ought to send 3s. 6d. as an apology to one of the babies!

"TELL ME MORE"

At the Winter Gardens.

Musical Comedy in Two Acts. Book by Fred Thompson and Wm. K. Wells. Music by George Gershwin. Lyrics by B. G. de Sylva, Desmond Carter, and Ira Gershwin. Presented by George Grossmith and J. A. E. Malone at the Winter Garden Theatre on Tuesday, May 26.

Gertrude	Dorothy Field
Harry	George Hamilton
Kenneth Dennison	Arthur Margetson
Billy	Claude Hulbert
Peggy Van de Leur	Elsa Macfarlane
Bonnie Reeves	Vera Lennox
Estelle	Bubbles Ryan
Lucy	Queenie Ashton
Margot	Beryl Murray
Toots	Phyllis Garton
Brenda	Geraldine Aylmer
Susan	Phyllis Swinburne
Miss Cleveland	Marjorie Hall
Miss Parke	Winifred Shotter
Miss Ames	Margot St. Leger
Miss Hines	Margaret Moore
Mrs. Pennyfeather	Ada Palmer
A Doorman	Edward Arundell
Monty Sipkin	Leslie Henson
Molyneux	James Croome
Miss Knight	Betty Schuster
A Customer	Yvonne O'Beare
Jane Wallace	Heather Thatcher
Mamie	Sylvia Hawkes
Mrs. Wallace	Muriel Barnby
Cyrus P. Tyler	Ernest Graham
M. Cerise	George de Warfaz
Patsy Pavola	Peggy Beaty
A Waiter	William Alexander
George B. Wallace	Guy Fane

The catchy revue-like title, "Tell Me More," gives a fair indication of the change in the form of entertainment at the Winter Garden, for the new musical comedy owes more to the type of show known as a revue than it does to the old-time comic opera. The plot is so slight as to be hardly noticeable. This is a gain for the better, for the stories of musical comedies become too tiresome if they are persisted in too vigorously. But there is just enough of it to hold the various turns together, to provide Mr. Leslie Henson with opportunities for a number of disguises, and to show up the rest of the clever company in appropriately picturesque surroundings.

Mr. Leslie Henson has never been funnier than in "Tell Me More." That he is supposed to be Monty Sipkin, the head salesman at the Maison Elise in Fifth-avenue, does not really matter, but what does count is that because he is in love with the charming Jane Wallace, an heiress, he is forced to disguise himself, first as a Yiddish gentleman, then as a typical British sportsman, and again as a negro waiter. His resourcefulness—that genius for making a mountain out of a humorous molehill—is wonderful. He blacks his face and gives us an amusing imitation of Frank Tinney; in a sentimental ballad he falls into a basket, and the ensuing business is one of the most diverting things we have ever seen. Look at the fun he gets out of the scene with the elderly lady who wants a ribbon to match her frock, and how delightful is his idea of the Russian ballet! Then there is the clever scene in which he is guest to his fiancée's parents and at the same time waiter when the proprietor appears. His energy and inventiveness never seem to flag; he seems to be brimful of ideas, and he always suggests that in another fortnight he will be funnier still.

The Maison Elise is the centre of interest in "Tell Me More." Two young men-about-town fall in love with two of the assistants at the Winter Garden Ball, which opens the show, and next morning they arrive at the shop to bring back a mark. There they find Monty, another companion of the night before. The three couples all want to get to Viewport, and this is arranged by Monty going as Peggy's brother. Naturally, this leads to complications, and there is the usual misunderstanding between Peggy and her young man. Then Monty runs short of cash and has to take the negro waiter's place at table. Finally, in order to get the consent of Jane's stern father to the match, he arranges to catch him in a flirtation with another lively assistant from the Maison Elise.

Miss Heather Thatcher is the adorable Jane. Her piquante humour and graceful dancing are great assets in the comedy, and she is a splendid foil to Mr. Henson in a number of songs, noticeably the tuneful "Why Do I Love You" and "Murderous Monty and Light-fingered Jane." Miss Elsa Macfarlane, looking very charming as Peggy, makes a delightful heroine, and her light soprano voice was heard well in some good numbers, among them being "Love I Never Knew" and the motif song of the piece, "Tell Me More." She and Mr. Arthur Margetson, who is excellent as the hero, also have a pretty duet in "Three Times a Day."

Mr. Claude Hulbert certainly adds to the general gaiety of the show by his amazing dancing, which is as humorous as it is dexterous. He is now a first-rate comedian, and in one of the scenes shows the audience the humorous side of a pair of Oxford trousers. Miss Vera Lennox, a vivid personality, sings, acts and dances well throughout, and she and Mr. Hulbert make the most of some capital songs. Good support also comes from Mr. George de Warfaz, Mr. Guy Fane, Miss Sylvia Hawkes (excellent in a very small part), Miss Betty Schuster, and Miss Muriel Barnby. A delightful dance by Miss Peggy Beaty at the opening of the second act should also be mentioned.

Mr. George Gershwin's music is bright and tuneful.

The play has been produced by Mr. Felix Edwards, and Mr. Sammy Lee's dances and ensembles are exceptionally good. The chorus work is superb, and all the dresses are strikingly beautiful; the colour schemes have been really thoughtfully and pleasingly worked out, and the dresses harmonise well with the backgrounds. Mr. John Brunskill's settings are excellent.

After an absence of three years from this country, "Resista," the girl who changes her weight at will, made her reappearance in town recently at the Holborn Empire, at which house her wonderful demonstrations created a big impression. Resuming the Moss circuit at Finsbury Park, "Resista" intends to visit the Continent at the conclusion of her present tour.

MISS MARJORIE GORDON
tells how to have a Lovely Skin

"I know there is still a feeling that soap and water are necessary in order to be properly clean, but, as a matter of fact, I never touch my face with soap and water. Instead, I use Cold Cream. I am positive that it is a much cleaner method. I think Pond's Cold Cream brings out a great deal of impurity that ordinary washing does not."

Janet Jevons.

Marjorie Gordon

A Charming Personality

MISS MARJORIE GORDON is just as pretty and charming off the stage as she is on—dainty and sweet, with the same alluring smile. It is a pleasure to be in her presence, not because she tries to please, but because she cannot help pleasing—the natural result of a delightful disposition. One feels that the enjoyment she has been giving her audiences as one of the chief attractions of that very jolly show "Yoicks" at the Kingsway Theatre has been fully shared by herself.

Against Soap and Water

"I know there is still a feeling," she replied in response to my inquiry, "that soap and water are necessary in order to be properly clean, but, as a matter of fact, I never touch my face with soap and water. Instead, I use Cold Cream."

"You think that is better for the skin?"

"Well, frankly, I am positive that it is a much cleaner method, and Pond's Cold Cream brings out a great deal of impurity that ordinary washing does not."

A Better Method

"First, I cover my face and neck thickly with Pond's Cold Cream and leave it on for a few moments. Then I wipe it all off with a clean dry towel. After that I take a little of the Cream on my fingers, and gently tap my face all over with the tips of my fingers, particularly under the eyes and round the mouth, and where lines and wrinkles might possibly gather. I think this tapping process stimulates the blood-vessels, opens the pores, and gives the cream a better chance to do its work."

"Then do you wipe it off again?"

"No, I leave that cream on for the night—it is only a very thin film, you understand. In the morning I wash it off with a little rose water—or, in some cases, when the skin isn't too sensitive, lukewarm water may be used. Then for the rest of the day I depend on Pond's Vanishing Cream."

"I Judge by Results"

I asked Miss Gordon if she knew why Pond's Cold Cream is so beneficial.

"I can only judge by the results," she replied. "I know this method does keep my skin and complexion in better condition than any other I have ever tried."

Use Pond's Every Night

I went on to explain the reason that Pond's Cold Cream is absorbed through the outer skin (which soap and water cannot penetrate) right down into the pores and cells and channels and tissues below, cleansing and nourishing. It is on the healthy condition of this lower skin that the appearance of the complexion depends, not only present appearance, but also future appearance, because here the new skin is forming to replace the old skin, which is continually being worn out.

Every skin needs these two Creams, used by thousands of charming women to make and keep their complexions exquisite.

To Protect During the Day

Pond's Vanishing Cream, which, as Miss Gordon explains, should be used in conjunction with the Cold Cream, acts as a protection during the daytime from the dangers to which a delicate skin is necessarily exposed in the open air. It vanishes instantly without leaving a greasy surface, and makes the skin feel and look refreshed.

A Trial Gives New Beauty

If you are not already enjoying the benefits of Pond's Two Creams, try Miss Majorie Gordon's method for a fortnight. Every night before you retire to rest use Pond's Cold Cream on your face, neck and hands in the way Miss Gordon describes—and on every possible occasion during the day give your face, neck and hands a touch of Pond's Vanishing Cream. Even in this short time you will find your skin and complexion becoming radiant with new beauty and life, clear and fresh and smooth, free from lines and wrinkles or blemishes of any sort.

Trial Supplies

In order that the reader may satisfy herself as to the genuine ability of Pond's Cold Cream and Vanishing Cream either to achieve or retain her full measure of beauty, the proprietors will send, for threepence in stamps to cover postage and packing, a TRIAL TUBE of both CREAMS. Please fill in the COUPON below. All chemists sell Pond's Cold Cream and Pond's Vanishing Cream, in opal jars, price 1s. 3d. and 2s. 6d., and tubes price 7½d. (for handbag) and 1s. The Cold Cream, in extra large tubes, 2s. 6d.

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I enclose threepence in stamps to cover postage and packing. Please send me your TRIAL TUBES of *POND'S COLD CREAM* and *POND'S VANISHING CREAM*, containing sufficient for a thorough test.

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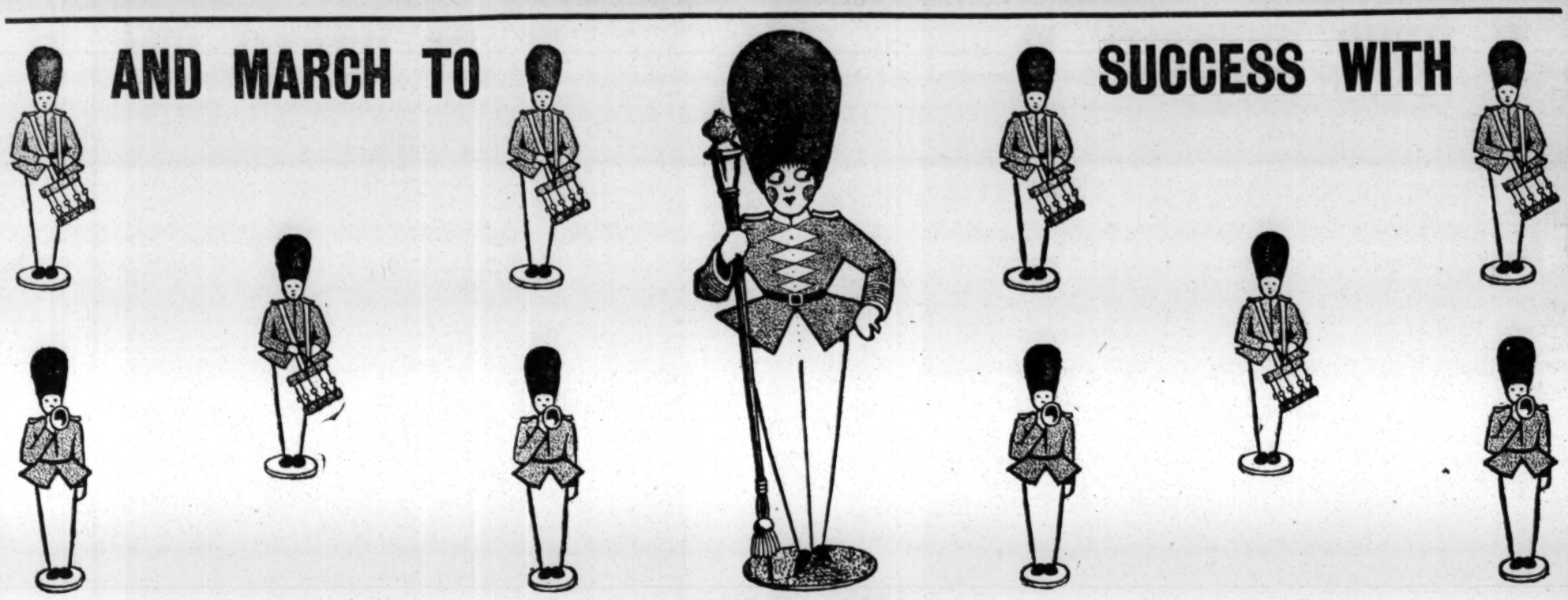

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"OH! HOW I LOVE MY DARLING"

SHANGHAI

"I'LL TAKE HER BACK"

THE OTHER WRIGHT HITS ARE:

"CLOSE IN MY ARMS"
"WHEN THE GOLD TURNS TO GREY"
"MAGGIE McGHEE" "BOUQUET"
"SAN FRANCISCO" "BAGDAD"
"I WILL LOVE YOU MORE THAN EVER"
"GOLDEN WEST"

"AT THE END OF THE ROAD"
"THE KING ISN'T KING ANY MORE"
"A N'EGG, SOME N'HAM, and A N'ONION"
"EAT MORE FRUIT" "MY KID"
"MEET ME IN THE SPRING"
"WHAT ABOUT YOU?"

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WHAT COULD BE
FAIRER
THAN THAT?

Right from the start
I gave my heart—
What could be fairer than that?
I've no regret
We ever met—
What could be fairer than that?
I'll bear my loss
Gamely, because
You think it's all for the best.
It's your life to live;
I'll forget and forgive—
Now, what could be fairer than that?

KENTUCKY
(DIXIE WAY)

'Cause I'm from Kentucky,
And I'm right here to say
That there's no place can compare
With the home I have down there.
Say, tell me who has that blue grass
That is known from coast to coast?
When I'm speaking of Kentucky
Do you wonder that I boast?
I can picture dad and mother,
Where the sun just loves to shine,
With their arms around each other
While the church bells softly chime.
I'm goin' to be there next Sunday—
Do you blame me 'cause I say
When I'm home again
I won't roam again
From Kentucky Dixie way?

I DON'T CARE WHAT I DO?

I don't care what I do,
I'm all thro' feeling blue,
For "Old Man Gloom" don't stand a chance with me.
Been around, and I've found
That a frown will hold you down.
Nobody wants a buddie who is Misery.
Smile, and all the world smiles with you;
Weep, and you will weep alone.
So I've made up my mind
To leave my troubles far behind,
And I don't care what I do.

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BANDS AND BANDSMEN.

HERE, THERE, AND EVERYWHERE WITH THE MELODY MERCHANTS.

By HARMONIAC.

An Amazing Output.

Writing in the May issue of the "Dancing Times," "Baton" remarks on the amazing output of the House of Feldman. He says: "Month by month they send me a big batch of numbers—let it be said that quantity is never allowed to take precedence of quality—and, as the house's slogan is that 'Feldman music fits the dance,' an *embarras de richesse* is always confronting me." "Baton" goes on to make a selection in the interests of dance devotees, and particularly recommends to bands, "June Brought the Roses," which he describes as an alluring valtz-song; "Honolulu Moon," "The Lost World" (two more valses), "Where Were You?" and "Tell-Tale Eyes" (fox-trots), and "You Can't Make Love While Dancing." (Good advice this, by the way!)

For Cinema Bands.

Feldmanist musical directors of the cinema world are introduced to a new and novel feature in the current issue of "Feldmanism," the firm's bright monthly house organ. For the benefit of the various musical directors who possess a library made up of the celebrated Lyra and Witmark Editions, Feldman's give alternative music suggestion sheets of some new releases. This, of course, without in any way reflecting on the suggestions sent out by the renters.

Encored 15 Times.

Victor Vorzanger, who, with his popular band, will gladden the hearts of Whitsun dancers at the East Ham Palais, tells me that Feldman numbers are always in great demand, and that among the special favourites is "Ev'rybody Loves My Baby," which is encored no fewer than fifteen times in a night. It is certainly a great number, and has a distinct advantage in being equally suited to a blues, fox-trot, or one-step.

A Full "Moon."

"Oriental Moon" is the title of one of the latest Feldman numbers being featured by the famous Savoy Orpheans. As the firm remarks in its House magazine: "This is one cause of a *new* "moon" being also a *full* "moon."

A Dance Album.

Feldman's have just recently published their 30th Dance Album, which contains a bright and varied selection of the firm's leading winners for the past twelve months. Violin, bass, cornet, and 'cello parts are supplied to this album, which ought to prove very useful to small orchestras.

Screen Music.

Mr. Louis Voss, musical director of the West Kensington Cinema, is a firm believer in Francis, Day and Hunter's Capitol Photoplay Series. He understands this particular line well enough to appreciate its full value. The musical interludes at the West Kensington Cinema are greatly appreciated by the patrons, and this week the excellent musical fare includes "I'll See You in My Dreams," "Will You Remember Me?" and "Haunting Melody."

"The Big Twelve" and "The Big Four."

John Birmingham, late of the Hotel Cecil, is enjoying enormous success everywhere with his famous "Big Twelve." The "Big Four" he is featuring are "I'll See You in My Dreams," "Haunting Melody," "All Alone," and "By the Lake."

A New Musical Treasury.

Six new tunes have just been despatched from the Orchestral Department of Francis, Day and Hunter. These are: "I'll See You in My Dreams," "Will You Remember Me," "Dear One," "Oh! Mabel," "Nothing Ever Happens to Me," and "A Fairy Faced the Dawn." The last two numbers are from "By the Way."

"The Dream and the Business."

Reports have come to hand from America that "I'll See You in My Dreams" is one of the outstanding hits. This number is being superbly featured by Vincent Lopez and his band, and huge sales are predicted.

Praise from "Peoples' Palace."

Seven hundred people at the "People's Palace," Mile End, dance nightly to the strains of "The Toy Drum Major," "Shanghai," "I'll Take Her Back," "Oh, How I Love My Darling," "Sweet Little You," etc., all from the Lawrence Wright house. Sid Davis and his Palace Orchestra report enormous success with these numbers, of which, he says, his patrons never seem to tire.

Waldorf Winners.

Mr. Fasoli, at the Waldorf Hotel, reports big success with "Shanghai," "Toy Drum Major," etc., for which he is receiving special requests nightly. Wally's band at the same hotel feature all the "Wright" hits, including "Toy Drum Major," "Oh, How I Love My Darling," and "I'll Take Her Back," which are always in demand.

Willing Tribute.

Mr. Percy R. Willing, the popular musical director of Grimsby, writes that "The Toy Drum Major" is the biggest hit he has had "for ages." Other items which are all the rage Grimsby way are "Oh, How I Love My Darling" and "Shanghai."

Southend, Too.

Miss Naga, at the Kursall, Southend-on-Sea, also finds "The Toy Drum Major" an enormous success. "When I can work other numbers between the encores," she says, "I'm always sure of 'I'll Take Her Back,' 'Shanghai,' and 'Oh, How I Love My Darling'."

"Great Guns" at Margate.

Lawrence Johnson, leader of the San Prado Band, which achieved fame at Wembley last year, opened at the Dreamland Hall, Margate, on Thursday, with a full Lawrence Wright performance. He reports that "The Toy Drum Major" is "a storm," and that "The Only Other One" and "Sweet Little You" particularly are going "great guns."

Bournemouth Favourites.

The Wright numbers are also well in evidence at the Royal Bath Hotel, Bournemouth, where David Liff and his orchestra feature many successes, including "Oh, How I Love My Darling," "Close in My Arms," "Shanghai," much to the delight of the patrons.

Musical Festival at Aberystwyth.

An interesting musical festival will be held at Aberystwyth in the week-end between June 26 and 29, under the direction of Sir Walford Davies, who will also conduct some items in the programme. Dr. Vaughan Williams, Mr. Gustav Holst, Mr. Adrian Boult, and Sir Hugh Allen are announced to conduct miscellaneous choral and orchestral numbers. Mr. Harold Samuel, Mdlle. D'Aranyi, Miss Sybil Eaton, and Mr. Raymond Jeremy figure on the list as solo instrumentalists—violin, viola, and pianoforte.

The Welsh Symphony Orchestra has been engaged for the Festival; the Angharad Choir (conductor, Dr. David de Lloyd) will give a number of Welsh choral items, and the College Choral Union will give "Hiawatha's Wedding Feast," the unaccompanied Stabat Mater of Palestrina, and a number of Welsh and English choral selections from the music prepared for the All-Wales Festival at Wembley last year. Edward German's fine Welsh Rhapsody is also expected to figure in the programme. The popularity of this fascinating work has never waned. It was composed, as most of my readers will remember, for an earlier Cardiff Musical Festival, on which occasion it secured the "Daily Mail" prize.

No Cut in Prices.

Mr. Louis Sterling, managing director of the Columbia Gramophone Company, speaking on price maintenance before the British Music Industries Convention at Llandudno, said if a dealer cut his prices he must be operating at a loss, and either he ended in bankruptcy—which was of no advantage either to the industry or to the public,—or he sold in his shop or store other goods of unknown brands, and therefore to the public of unknown retail value on which he made a larger profit, thus robbing the public. The experience of the gramophone industry in the United States was a proof that this was against good policy, both as affecting the industry and the general public.

The Classics to Jazz.

Eva Gauthier described her recent programme at the Aeolian Hall as "From Java to Jazz." She did herself an injustice; it should have been "From William Byrd to Jazz"—a far more remarkable range. Javanese folk-songs; a group of classics ranging from Bellini to Beethoven; a collection of vocal chamber music; a miniature song cycle by Arthur Bliss; finally, a collection of American popular songs, with the inimitable George Gershwin at the piano. Frankly, the audience liked these best of all—and they were quite right. Eva Gauthier sang them admirably, and Gershwin's playing (particularly of his own "Swanee" and "Stairway to Paradise") was a sheer delight.

An artist of Miss Gauthier's reputation deserves more than a line of praise here and a word of criticism there. For better or for worse, she introduced us to a conception of the unity of all music quite new in our concert halls.

ROUND THE DANCE HALLS.

WHAT IS BEING PLAYED, AND WHERE.

The Regent, Brighton.

In the Regent, Brighton possesses an establishment which may aptly be described as unique. Besides the dance hall, which, of course, is our primary concern, there are a magnificent picture theatre and a first-class restaurant, with tea-rooms, cafés, saloons, and lounges galore. Here one may refresh, lunch, tea, dine, or sup, and then, having been conducted by lift to the *top* of the building, dance in a wonderful hall amid the most delightful surroundings. The lighting and general effects are really exquisite, and the comfort of dancers has been studied down to the last detail. The springing, condition, and surface of the floor are perfect, and it is doubtful if there is a better one anywhere. Frank Davidson's Royalty Dance Band—the personnel of which is: C. Bernard (piano), S. Lipton (violin), F. Davidson (saxophones), J. Elms (trumpet), J. Ferrie (trombone), and M. Marks (drums)—is in attendance here. This is an exceptionally fine combination, and, with clever doubling, achieves effects that would do credit to a band of twice the size. The up-to-date programme includes the following popular fox-trots: "Alabamy Bound," "Show Me the Way to Go Home," "Jealous," "Shanghai," "Titina," "I Want to be Happy," "Me and the Boy Friend," "I'm Feeling Blue," and "Copenhagen." "All Alone," "I Love the Moon," "Eastern Love," and "Close in My Arms" are waltzes all very much in demand here, but Mr. Davidson says that "Loving Lullaby' is the most popular one he has had for some time, and has been in constant request since he first introduced it to Brighton dancers. Mr. R. H. Ainsworth is the general manager of this palatial establishment, and the mere mention of his name suffices to indicate that not one of the hundred-and-one details tending to perfection is overlooked. Mr. Bert Darley, from Olympia Dance Hall and Covent Garden Ball Room, is the manager of the dance hall proper, so that here again we have that efficiency which is everywhere in evidence here. We have only one complaint, and that is that the Regent is not in town. However, the excellent train service from Victoria makes it possible to leave London and be dancing in Brighton in just over the hour.

Ealing Palais De Danse.

Dancing has become such a fixed habit nowadays that people would rather dance anywhere than not dance at all. Small wonder then, that this excellent hall continues to attract patrons in numbers that show no indication of diminution. The Ealing Palais de Danse has already been mentioned in these columns, and a second visit fully confirms the first impressions as to the all-round excellence of everything here. Lytlle's Montague Syncopated Band continues to delight everybody. The latest popular and successful fox-trots are played in fine style, including "Copenhagen," "Me and the Boy Friend," "Oh! Daring, Do Say Yes," "Jealous," "Wanderlust," "Shanghai," "Alabamy Bound," "A New Kind of Man," and "Ev'rybody Loves My Baby." Of the waltzes, special mention may be made of "Haunting Melody," "Close in My Arms," "Tatters," "I Love the Moon," and "Loving Lullaby." For one-stepping, the various medleys are used with excellent results. The dancing floor here seems to be better than ever, which is tantamount to saying that it is just about as good as it could be. Mr. C. L. Palmer continues as manager of what is one of Greater 'London's most charming dance halls.

Brixton Palais De Danse.

In spite of the many adjacent counter-attractions, dancing continues with unabated popularity at this well-known hall. Blackburn's Dance Band continues to give of the latest hits in its usual excellent style. "Alabamy Bound," "Copenhagen," "A New Kind of Man," "Ev'rybody Loves My Baby," "Oh! Darling, Do Say Yes," "Wanderlust," "Jealous," "Shanghai," "Show Me the Way to Go Home," "Me and the Boy Friend," "Toy Drum-Major," "I Want to be Happy," "Where's My Sweetie Hiding?" and "Oh! How I Love My Darling," are amongst the most popular fox-trots here. Of the waltzes, mention may be specially made of "Haunting Melody," "I Love the Moon," "Close in My Arms," "All Alone," and "Loving Lullaby," the last-named being a great favourite with Brixton dancers. Mr. H. Davies continues as manager.

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THEATRICAL GOSSIP.

Theatrical Garden Party—"Raleigh"—Critics' Circle Dinner—"Trelawney of the Wells."

Sir Arthur Pinero at the "Old Vic."

Sir Arthur Pinero, who last Sunday celebrated his 70th birthday, is daily rehearsing the Old Vic. Shakespeare Company in "Trelawny of the Wells," which Sir Arthur is generously allowing the Old Vic. to present next Monday for the benefit of the Sadler's Wells Fund. The play will be given nightly for two weeks at 7.30, with Saturday matinees, or for longer if there is sufficient demand for seats.

Theatrical Garden Party.

The committee of the Actors' Orphanage, who are organising the Theatrical Garden Party, which takes place at the Royal Hospital gardens, Chelsea, on June 30, invite the public to submit designs for the cover of the programme. Suggested sketches need only be rough, but they should symbolise the gaiety of the garden party—the principal outdoor theatrical function of the year—as well as the object for which it is held. The Orphanage at Langley, Bucks, at present houses 74 orphaned children of members of the profession, who are being trained in home-like surroundings, to take their places as useful citizens. The colours to be used in the finished production should also be indicated. All drawings should be sent to the honorary organiser, Mr. Anslow J. Austin, 3, Middle Temple Lane, E.C.4, who will award a prize of £5 for the most appropriate design.

Messrs. Howard and Wyndham.

Howard and Wyndham, Ltd., and Robert Arthur's Theatres, Ltd., have transferred their general offices from the Lyceum Theatre, Edinburgh, to 29A, Charing Cross Road, W.C.

Death of Marie Auckland.

We regret to announce the sudden death of Mrs. Marie Auckland Jennings, the wife of Charles B. Jennings (Charles Herrick). Mrs. Jennings was taken ill in an omnibus, and expired immediately.

Felicitations.

The many friends of Mr. and Mrs. A. E. Abrahams, so well known in the theatre world, will join us in felicitations on the engagement of their daughter Carrie (Temple Bell) to Dr. S. I. Levy.

"Mary, Mary, Quite Contrary."

"The Sport of Kings," Ian Hay's successful comedy at the Savoy, will be withdrawn on Saturday, June 13, and the theatre will be re-opened on Tuesday, June 16, with St. John Ervine's four-act play, "Mary, Mary, Quite Contrary," in which Eva Moore will appear. The piece has had a most successful tour. Miss Eva Moore's daughter, Jill Esmond-Moore, will also be in the cast.

"Mango Island."

Reginald Berkeley's play, "Mango Island," will be presented by the Repertory Players on Sunday, June 14, at the Prince's Theatre.

Ashley Dukes' Comedy.

"The Man With a Load of Mischief," a three-act comedy by Ashley Dukes, which the Incorporated Stage Society presented at the New Theatre last December, has been selected by Frederick Harrison for production at the Haymarket. The piece will replace "Ariadne" on Monday week, June 15. Leon Quartermaine will appear in his original part, and the cast will include Fay Compton, Joyce Kennedy, Elsie French, Alfred Clark, and Frank Cellier.

Funeral of Alfred Lester.

Mr. Alfred Lester, who died in Madrid on May 6, was buried on Thursday at Kensal Green Cemetery after cremation at Golder's Green Crematorium.

There was a large attendance of the dead actor's colleagues and friends. The chief mourners were: Mr. and Mrs. Leslie Toplis (brother-in-law and sister), Mrs. Toplis, Sen., Mr. Fred Rome, Mr. Harry Randall, and Mr. Alfred Drayton. Among others present were: Mr. Archibald de Bear, Captain Durham, Miss Norah Blaney, Andre Charlot, Mr. Hugh Dempster, Mr. Eric Cave, Mr. Colin Ashdown, Mr. Eric Howard, Mr. Frederick Neate, Mr. Herbert Brown, Mr. George Alltree, and Mr. Vincent Lawrence. The beautiful wreaths included tributes from most of the London theatres.

"Hay Fever."

In order to give the general public an opportunity of witnessing the first performance of Noel Coward's new play "Hay Fever," at the Ambassadors Theatre, on June 8, Mr. Alban B. Limpus has decided to allot the seats in order of application, and not, as usual, to a select circle. In addition to Miss Marie Tempest, Mr. W. Graham Browne, Miss Helen Spencer and Miss Ann Trevor have joined the cast. The play will be produced by the author.

THEATRICAL GARDEN PARTY
TUESDAY, JUNE 30th, 1925.
TICKETS - 3/- EACH.
On Sale at "THE ERA" Office.

Theatrical Combine.

It is understood that the famous theatrical groups of Lee and J. J. Shubert, have acquired a half share, but not the controlling interest, in the enterprise of Grossmith and Malone, the English combination, and joined the board.

A sum in the neighbourhood of £150,000 is said to have changed hands by the venture.

The properties concerned include the freehold of the Winter Garden Theatre, and the leaseholds of His Majesty's and the Shaftesbury Theatres.

It is the idea of Mr. Shubert to use the theatres as a try-out place for English plays of the kind that have always been produced there, which he will afterwards take over to America intact. He does not intend to import American plays.

"Lightnin."

The Prince and Princess Arthur of Connaught witnessed a performance of "Lightnin" at the Shaftesbury Theatre on Saturday evening, May 23, and afterwards had a long chat with Mr. Horace Hodges, whom they had previously seen in Africa, in the part and play in which he is now appearing. Their Royal Highnesses also visited the dressing rooms of Miss Norah Robinson and Miss Diana Wilson, who play the principal feminine roles in "Lightnin." Within a few days of its 150th performance, the last weeks of "Lightnin" are announced.

"The Tyrant."

Mr. Matheson Lang will give an extra matinee of Rafael Sabatini's successful romantic drama "The Tyrant" at the New Theatre, on Monday.

"Raleigh."

The Incorporated Stage Society will give on Sunday and Monday, June 7 and 8, performances of "Raleigh," the first play of an unknown author, Mr. D. A. Barker. The action covers the last six years of Raleigh's life, and is historically correct. Mr. Nicholas Hannen will play Raleigh. New members joining for the society's next season, can gain free admittance to this, the last production of the current season, by applying forthwith to the secretary, Mr. W. Matthew Norgate, at 36, Southampton Street, W.C.2.

Critics' Circle Annual Dinner.

The annual dinner of the Critics' Circle will take place at the Trocadero Restaurant on Sunday, June 7. The chair will be occupied by the President, Mr. E. A. Baughan, and among those who have already accepted invitations and will speak are Lord Darling and Mr. A. B. Walkley; Mr. Henry Arthur Jones, Mr. Frederick Lonsdale, and Mr. Nigel Playfair, who will respond for the Drama; Miss Sybil Thorndike, Miss Lilian Braithwaite, Mr. Henry Ainley, and Mr. Horace Hodges, who will reply for "The Players"; Mr. Richard Aldrich (of the "New York Times"), Dr. Bruno Walter, and Mr. Hamilton Harty, who will reply to the toast of Music; Mr. Walter Payne, etc. The Hon. Secretary is Mr. John Parker, 2/4, Tudor Street, London, E.C. 4.

Evelyn Scotney's Debut.

The young prima donna, Evelyn Scotney, will make her debut on the London operatic stage at the Lyceum Theatre next Wednesday as Gilda in the Carl Rosa production of "Rigoletto." Although the fame of this young singer has been mainly made in America, she is an Australian by birth, and was trained in her native city, Melbourne.

Oxford University Dramatic Society.

The O.U.D.S. Commemoration production will be "The Fantasties," preceded by "The Two Pierrots," both from the French of Edmond Rostand. The part of Sylvette in the former will be taken by Miss Agatha Kentish, and Miss Joyce Carey will be the Columbine in "The Two Pierrots." Eight performances in all will be given, beginning on Friday week, June 19. The plays will be produced by Mr. William Armstrong, of the Liverpool Repertory Theatre, and the music will be composed and conducted by Mr. Maurice Besly.

"The River."

The premiere of Sir Patrick Hastings' play, "The River" will take place next Tuesday at the St. James's Theatre. The cast is as follows:—

Digby Grant	Eric Stanley
Snowball	E. Jackson
William	Clifford Mollison
Silvera	William Hallman
John Carew	Leslie Faber
Mrs. Francis	Helen Ferrers
Anthony Walford	Owen Nares
Mary	Jessie Winter
Theodore Messell	Lewin Mannering
Servant	J. Yorke
Cecil Graham	Ewart Scott
Soldier	David Hawthorne
Doctor	Cecil Fowler
Sergeant	Victor Stanley

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

M. Thorpe, Sunday, May 31.
Athene Seyler, Sunday, May 31.
Fred Barnes, Sunday, May 31.
Edna Maude, Monday, June 1.
Ben Webster, Tuesday, June 2.
Ethel Wallace, Wed., June 3.
Renee Kelly, Thursday, June 4.
Rosie Lloyd, Friday, June 5.
Leo Dryden, Saturday, June 6.
F. Evans, Saturday, June 6.

British Empire Shakespeare Society.

The next in the series of Chronicle plays being given as dramatic readings by the British Empire Shakespeare Society under the direction of Howard Rose is "Henry V." This will be done at the Haymarket Theatre (kindly lent by Mr. Frederick Harrison) on Friday afternoon, June 5, by a cast which includes Stella Patrick Campbell, Fabia Drake, Reginald Denham, Douglas Jefferies, Stanley Lathbury, Howard Rose, George Skillan, and Edmund Willard. The Reading is open to the general public, and students in parties of not less than twelve will be admitted at half price.

"Hannah Learns How."

A new and original fairy play, called "Hannah Learns How," by Mabel Welchman and Elisabeth Fagan, with music by Mabel Sealy, will be presented at the West Pier, Brighton, on Tuesday next, June 2, by the Hilda Aynesworth Dramatic Club, in aid of St. Dunstan's. The performers will be chiefly children, pupils of Miss Aynesworth, and the play is quite a spectacular and ambitious one to be undertaken by young people. Another new play by Mrs. Elisabeth Fagan will be seen in a few weeks, for at a special matinee at the Aldwych Theatre, kindly lent by Mr. A. E. Abrahams, a play called "Dear Ann"—an adaptation from her successful novel of that name—will be given by a strong cast, to be announced later, and one of our popular actresses in the name part.

"Rain."

The incidental music for "Rain," at the Garrick Theatre, is now being provided by the famous Kia Quartette of Hawaiian Players, who have performed at most of the West End dancing clubs and principal American theatres.

"Spring Cleaning."

"Spring Cleaning" reached its 150th performance on Thursday. It is still playing to capacity at the St. Martin's. Miss Mary Clare joined the cast on Saturday.

Lyceum Opera Season.

The following operas will be played by the Carl Rosa Opera Company at the Lyceum Theatre during next week: Monday (mat.), "Cavalleria Rusticana" and "I Pagliacci"; Monday (eve), "Faust" (with ballet); Tuesday, "Lohengrin"; Wednesday, "Rigoletto"; Thursday, "Madam Butterfly"; Friday, "The Barber of Seville"; Saturday (mat.), "Samson and Delilah"; Saturday (eve), "The Tales of Hoffman."

Catholic Stage Guild Tea Party.

The last Catholic Stage Guild office tea party of the season will be held at 2, Robert Street, Adelphi, on Tuesday next from 5 to 7 o'clock. The hostess will be Miss Veronica Turleigh.

Mansfield Players Leave Dundee.

A good send-off was accorded Mr. Herbert Mansfield, who has delighted Dundee audiences at the Queen's Theatre during the past season. The houses have been crowded and members of the company were the recipients of many handsome gifts. Hands were joined at each performance, and "Auld Lang Syne" sung by the entire audience. The company left Dundee last Sunday for London, and at the West Station a crowd of over 600 awaited them. On the appearance of Mr. Mansfield there were cries of "Speech," and in complying Mr. Mansfield thanked those present for their kindness. He and his company had thoroughly enjoyed the season and looked forward to their return.

Death of Dundee Lessee.

The death occurred last week at his house at 39, Exchange Street, Dundee, of Mr. James M'Giverin, who had a long association with local theatrical circles. Mr. M'Giverin, who was 77 years of age, was a native of Newton Stewart, and began life in the railway service. He was transferred to Dundee when he was seventeen years of age, and to an older generation of Dundonians will be remembered as the lessee of the People's Theatre, Seagate. Subsequently, for nearly forty years, he was associated with Her Majesty's Theatre as property master. Mr. M'Giverin was a man of cheery personality and was greatly esteemed by all.

Wadman's.

Wadman's have just revived their old Date Book, an admirable production originally published at 2s., and now (in a smaller and more convenient form) 6d. The book contains calendars for 1925-1927, pages for dates, special engagements, addresses, matinee and commission tables, and information relating to entertainments tax, posters, etc. Altogether a handy and useful production.

Harry Liston, after his two recent accidents, gave, with great success, excerpts from his famous "Merry Moments" at Ardwick, and Casino Picture Theatre, Manchester, last week.

"THE CROOKED FRIDAY"

At the Comedy.

A Play in Three Acts and a Prologue, by Monckton Hoffe. Presented at the Comedy Theatre on Wednesday, May 20.

THE PROLOGUE.

Alexander Tristan.....John R. Turnbull
Micky ..... Brian Glennie
Bagley ..... Cecil Brooking

THE PLAY.

Michael Tristan
Dennis Neilson-Terry
Howard Lampeter ... Morton Selten
Charles Lampeter ... Kenneth Kent
Roger Petermore..Alexander Sarner
Felix ..... Terence De Marney
Deputy Inspector..John R. Turnbull
Police Officer..Albert Chevalier, jun.
2nd Police Officer ...William Arnold
Servant ..... Ronald Buchanan
Friday ..... Mary Glynne

It is impossible to say how seriously Mr. Monckton Hoffe intends us to take his new play, presented by Miss Mary Glynne and Mr. Dennis Neilson-Terry at the Comedy last week. There are certain indications that he is writing with his tongue in his cheek. Emphatically there are moments in the first and third acts when he seems to be poking fun at the American sentimental crook drama, although the satire, or even burlesque, is by no means consistent throughout the play. For in the second act, the characters take themselves quite seriously, and one discovered that as human beings they hardly existed.

We are asked to suppose that Alexander Tristan and his son, Micky, a small boy of twelve, discover a foundling child in the hedge when remedying a breakdown in their magnificent 1900-pattern Daimler. The father thinks the child is dead, but the boy actually nurses it back to life. It appears that the baby—a girl—was taken to the Tristans' house, christened Friday by the mischievous Micky, who also tattooed the name on the baby's arm, and was later sent to an institution. Then she was lost to the Tristan household.

Twenty-five years later, Micky—now Michael Tristan—arrives in New York in search of the Friday he had brought back to life, and whom he has regarded as his own. He had seen a picture in an illustrated paper of the girl, as her tattoo mark had given her some notoriety. He also discovers from his friends, a firm of lawyers, that she is notorious in other ways, being known as Crooked Friday, the chief of a band of crooks. Michael thereupon decides to settle the American equivalent of some five thousand pounds a year on the girl. With a speed that can only happen on the stage the lawyers manage to get Friday to the office in a few minutes. She is told that her foster-parents have decided to make her this handsome allowance, and Michael is introduced as the representative of the London solicitors who are acting for them in the matter.

Now Michael's beneficence has an object. Besides a desire to provide for Friday, he wants to prove a pet theory. He is disillusioned about women. For several years he has given to various of them and had nothing worth having in return. Friday is to be endowed with wealth so that she can give it back to him. He will sponge on her, and see what happens. He poses as a rake who has wasted a fortune, and starts off by borrowing her first month's allowance. Seven weeks later he is found living on her money in a luxurious flat, and we have to believe that the lady has grown to love him for himself alone. At the same time she despises him so much that she gives information to the police about a brooch he has pawned for her, and has him arrested. He goes like a gentleman, of course, which only makes Friday love him more. In the early morn she follows him to the police station, and says that the brooch was really stolen by her. As a matter of fact the article was one of the few things she had come by honestly—it having been given to her by the nice, honest prison doctor who was in love with her—and everything is cleared up satisfactorily next day. By this time Friday has learned of Michael's charming deception, and the curtain goes down on the prettiest of love scenes.

There are some delightful touches of humour and a nice air of sentimentality in the play, which has also some amusing pieces of characterisation, especially in the persons of the two American lawyers. For the most part the actors wisely did not take the play too seriously. There were touches of burlesque in voice and gesture, and Miss Mary Glynne, in particular, emphasised this aspect of the play. This clever young actress gave a delightful performance, full of vivid humour and exaggerated vitality. She was a joy to watch all the time—a perfect criticism of the American crook play. Mr. Dennis Neilson-Terry was agreeably English as the idealistic Michael. An admirable idea of the sentimental lawyer, with his sententious phrases and general good humour, was given by Mr. Morton Selten, and Mr. Kenneth Kent was very bright and amusing as the younger lawyer. Mr. Alexander Sarner acted with fine sincerity as the upright doctor who had become a kind of guardian angel to Friday. The boy Micky in the prologue was quite charmingly and unaffectedly played by Brian Glennie, one of Miss Italia Conti's pupils, and good work also came from Mr. John R. Turnbull and Mr. Terence de Marney.

The play was produced by Mr. Dennis Neilson-Terry.

"CLO-CLO"

At Liverpool.

Farcical Musical Comedy, in Three Acts. By Douglas Furber and Harry Graham, music by Franz Lehar. Produced by Dion Titheradge at the Liverpool Empire, May 25.

Clo-Clo	Cicely Debenham
Melousine	Sydney Fairbrother
Brigitta	Glory Edgar
Tricolet	Reginald Dane
Flipeur	Frank Lawton
Mazzagran	W. Mason
Commissioner of Police	Ellis Holland
Petitpouf	Harry Cole
Chablis	Robert Nainby
Maxime	Paul England
William	Billy Leonard
Severin	A. W. Baskcomb

"Clo-Clo" was received on its initial performance with unbounded enthusiasm, and deservedly so, for it is bright, smart, and clever, apart from the fact that a brilliant cast interpret it. The story itself is slight, but sufficient to introduce much original matter in the form of delightful music, catchy ditties, excellent dances, and lots of fun. Clo-Clo, an artist's model, is daring enough to slap a policeman's face, with the result that the authorities desire to punish her, and from that simple incident emanates many farcical situations. She is taken to the home of the provincial mayor, and eventually finds herself imprisoned under very happy circumstances. The work is presented on a magnificent scale, beautiful gowns being worn by the chorus. Franz Lehar's music is exceedingly tuneful, his waltz melody, "I Will Dream of You," and the "Parisian Blues" being especially striking, whilst Max Darewski scores with numbers which should achieve success, among them being "Girls Are So Young" and "Marry Me, Do."

Miss Cicely Debenham was in great form, and captivated everybody with her sprightly and capricious Clo-Clo. Her song, "Marry Me, Do," was heartily applauded. Paul England, as the lover, sang with pleasing effect "I Will Dream of You" and "The Parisian Blues." Mr. A. W. Baskcomb made a very humorous mayor, and as the elderly admirer, provided endless fun, his songs, "Wait and See" and "Girls Are So Young," earning hearty recognition. Billy Leonard, as the careless farmer, contributed greatly to the success of the production, his vocal efforts being concerned with "On the Farm," "Tonga Bay," and "Till the Band Comes Home," and Mrs. Sidney Fairbrother, as the Mayoress, had a capital song, "Thirty Years Ago," which met with general favour.

"Clo-Clo" will remain in Liverpool for a fortnight, and afterwards will be seen at the London Shaftesbury.

"THE SONS OF JACOB"

Latvian Play at the Scala.

The International Theatre Society resumed operations on Friday afternoon, May 22, when the Latvian play, "The Sons of Jacob," by J. Rainis, was presented at the Scala Theatre. It has been translated by Mrs. Grace Rhys, and the published edition (Dent: 5s. net) was noticed shortly in these columns some months ago. Whilst there is a real dignity and largeness of vision about the poet's treatment of the famous story of Joseph and His Brethren, the play cannot be said to have caught any of the concise dramatic beauty of the Biblical treatment of the subject. The producers would have been well advised to cut it for the stage. The quarrel scenes between the brothers and Joseph, which take up a good deal of the first two acts, are much too long, and the same situations are repeated. The play is nearly twice as long as most modern plays, and the part of Joseph contains more lines, we should imagine, than that of Hamlet. There is the slightest of resemblances to Hamlet, too, in the later acts. The scene shifts abruptly from the land of Canaan, where Joseph is left in the pit by his brothers, to Egypt, and there the favourite of the sons of Jacob is found as the great lord, Nofer, being greeted by the people as the "quencher of thirst, the appeaser of our hunger." The other sons of Jacob then appear from the famine-stricken Canaan, and are recognised by Joseph. He torments himself with the idea of revenge, and his wife, Asnath—the daughter of Potiphar—pleads for mercy. The old story is followed fairly closely, and there is the discovery of the cup in the bag, belonging to Benjamin. But all the scenes are framed to bring out the character of the dreamer, the man of vision whose life work is to be a leader. To smaller men must be left the tending of the sheep and the tilling of the fields, and Joseph is made to realise that also to them must be left the equally petty things of life, such as vengeance and hatred.

There were some moments in the play which would have been even more effective if the scenes had been shorn of a good deal that was purely rhetorical. Then, too, the play showed signs of having been hurriedly produced, and some of the actors were not sure of their lines. To Mr. Douglas Wolfitt's credit it must be stated that he did not need a single prompt, and this young actor, with one of the longest parts ever written, made a brave show as Joseph. It was a good performance without being a great one.

The play was attractively and simply set by Mr. Charles Marford, and the excellent costumes were those used in the original production in Latvia.

"THE LAVENDER GARDEN"

At Barnes'.

Play in 3 Acts, a Prologue and an Epilogue, by Mr. Gerald Lane. Produced at the Barnes Theatre, on Thursday, May 21.

Marjorie Dale	Agatha Kentish
Edward Tupping	Dan F. Roe
Betty	Mary Lincoln
Dan Merillian	Arthur Wontner
Michael Tremayne	Anthony Holles
Susan	Nancy De Sylva
Lavender Prescott	Dorothy Peters
Mrs. Merillian	Gertrude Sterroll
Janet Prescott	Dora Barton
Nixon	H. B. Meade
Anderson	Jack H. Bligh
Hester	Nancy Burt

"The Lavender Garden," the play chosen for the second venture at the Barnes Theatre, was produced to an enthusiastic audience last week. It is a pleasantly sentimental romance with plenty of well-written dialogue and several moments which bring the tear to the eye. In the prologue we see two sweethearts, Marjorie Dale (the adopted daughter of Dan Merillian) and Michael Tremayne, a pleasant lad with an Irish brogue. Michael has the offer of a job abroad in the White Man's Grave—Marjorie cannot accompany him—shall he accept it? It is the old conflict twixt love and ambition. Old Merillian—obviously the possessor of some past secret sorrow, murmurs "History repeats itself," and falls asleep. In the dream we see his life in retrospect. He, of course, had opted for ambition and had come back too late, his sweetheart Lavender dying in his arms. An unexpected touch is provided by Lavender's strong-minded sister Janet who, at one juncture (Dan's first return to England after nearly ten years' absence) pretends that Lavender is dead, when she is apparently suffering from a severe nervous breakdown. Janet's idea, of course, is that a man who has preferred ambition to love for 10 years is no worthy mate for her sister, and back goes Dan to Africa for another long spell. In the epilogue Michael decides to stop in England with his Marjorie, but as it is apparently Dan's wealth that is going to keep them comfortably the moral is rather lost. The author has, however, made good use of his dramatic opportunities and the play, with its picturesque old-world settings, is undeniably of considerable charm and beauty.

The play has been excellently produced by Wilfred Eaton, but suffered on its opening night by the inordinately long intervals between each scene. Even when no change of scene was involved, a wait was apparently necessary to enable Dan to make himself look years older or younger as the case might be. In plays of this type, the appearance of the central character too early in each scene is hardly practical politics. However, as Dan was played by Mr. Arthur Wontner he was well worth waiting for, Mr. Wontner's delineation of the character in all its phases being splendid. Other fine pieces of acting came from Miss Dorothy Peters as the unselfish and neglected Lavender, Miss Agatha Kentish as the not so unselfish modern Miss Marjorie, Miss Dora Barton as the well-meaning but interfering Janet, Miss Mary Lincoln as the enterprising Betty, and Mr. H. B. Meade as Dan's confidential clerk. Mr. Dan F. Roe also deserves special praise for his embodiment of a bashful bachelor who is metamorphosed by marriage into a very monument of volubility, whilst Mr. Antony Holles was a satisfactory Michael. The smaller parts were capably acted by Miss Nancy De Sylva, Miss Gertrude Sterroll, Miss Nancy Burt, and Mr. Jack H. Bligh. The appropriate incidental music had been composed by the author, who was called on to the stage at the end.

Sir Frank Benson.

Sir Frank Benson concluded one of the most successful weeks of his spring tour at the Princes' Theatre, Manchester, on Saturday, May 16. It has always been part of Sir Frank's scheme to encourage the study of Shakespeare in the schools. It is due to his advocacy that in most of the schools throughout the kingdom the study of a play or plays of Shakespeare has become a part of the session's curriculum. That is why at the matinees the plays are usually chosen by vote of the local schools. The colleges and schools around Manchester, which attended the performances in unprecedented numbers, were in a large measure responsible for the display of the "house full" boards throughout the week. Sir Frank's company was at the Theatre Royal, Huddersfield, last week, where they gave eleven performances. The five matinees were under the direction of the Board of Education. On Saturday he went to Bradford to open the Photographic Society's Exhibition, and to attend a luncheon given in his honour by the Huddersfield Head Teachers' Association, the National Union of Teachers' Association, and the National Union Teachers' Dramatic Society.

Hounan Darewski and his talented band of artists opened the summer season on the New Spa, Bridlington, on Monday evening, when they attracted a packed house in the great dome. The famous conductor had a most enthusiastic welcome, and the band quickly established themselves in favour, as did the two vocalists, Miss Rosa Derayon, operatic soprano, and Mr. Fred Yule, baritone.

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THE REALM OF MUSIC.

ROYAL COLLEGE OF MUSIC.

A large number of interesting concerts are given throughout the year at the Royal College of Music. The list this term seems, if anything, longer than usual, and it embraces all branches of music. On the 21st inst. took place the first event of the kind since the term began, when a programme of chamber music was ably performed by several students. Brahms' sextet for strings in G, and two sonatas, one by Bach, the other by Franck, tested the powers of the ensemble players. The Brahms was carefully played and intelligently phrased by Marie Wilson, Gwendolen Higham, Muriel Hart, Gwendolen Windsor, Gethyn Wykeham-George, and Eleanor Gregorson. Balance, too, was very fair, though the second 'cellist was at times too reticent. In every item the same care and forethought were shown. Another capable performance was that of Bach's piano and 'cello sonata in D. Neatness and ease of style were characteristic of both Joyce McG. Clark and Helen Just. Miss Just draws a smooth bow and produces a pleasing tone. The leader of the sextet, Marie Wilson, also took part with Edwin Benbow in Franck's piano and violin sonata in A. Two singers appeared, Harold S. Denton and Inez Echevarri. Both have ability. Miss Echevarri should be warned in time against a tendency to force the low tones. Naturally, she still has a good deal to learn, but her contralto has distinct possibilities.

MR. GEORG BERTRAM.

Mr. Georg Bertram, pianist, gave a recital of music by Chopin and Schumann, at Œolian Hall. He is a player with a powerful technique and plenty of vitality; and since his tone is capable of much variety of expression, and his imaginative development considerable, it follows that his interpretations had lively interest. He showed himself an apt guide throughout the fascinating scenes of Schumann's "Carneval." It was a picturesque and a revealing performance.

MISS DOROTHEA WEBB.

We are being treated to a large number of "cycles" this year by singers. Miss Dorothea Webb, to be in the fashion, sang Schumann's "Frauen Liebe und Leben" at her recital in Œolian Hall. Her powers of interpretation are still somewhat limited, and she was not able to get inside the moods of many of the songs. Possibly she felt herself hampered by certain vocal difficulties, for her voice cannot be said to be well under control. But what a pity it is that a singer of good natural abilities should present herself in such an exacting programme before acquiring the technique necessary to do it justice. On the whole, Miss Webb was most successful in the English group, which included an uncommonly interesting song by J. A. Carpenter: "On the Seashore of Endless Worlds," and a "first performance" of a Norman Peterkin, entitled: "Never More, Sailor." Miss Ellw Ivimey was an excellent accompanist.

MISS RITA NEVE.

Playing at Queen's Hall, Miss Rita Neve had the assistance of Sir Henry Wood and the New Queen's Hall Orchestra in a programme comprising Beethoven's Piano Concerto in C minor, Liszt's Hungarian Fantasie, and a concerto by Josef Holbrooke, the composer's opus 52. The Holbrooke work, which takes as poetic basis a poem of T. E. Ellis, entitled: "The Song of Gwyn ap Nudd," was performed under the composer's direction. It is music rich in imagination and intricately scored, and it made very pleasant hearing at the hands of Miss Neve and the orchestra; though, to do the piano part complete justice, a player of rather more power and authority is wanted. Executively the pianist's playing was more than capable. The Beethoven found her responsive to the beauties of the music, and her performance of it had much attractiveness.

WOMEN'S SYMPHONY ORCHESTRA.

Faced with a crisis in their eventful history, brought about by the sudden loss of their woman conductor, the British Women's Symphony Orchestra turned to Dr. Malcolm Sargent to pilot them through the programme of their fourth concert at Queen's Hall. He put the ladies through their paces in fine style. The strings have never done better, or as well. In the final of Tchaikovsky's Fifth Symphony the vigour and decisiveness of the playing were remarkable. As at the last concert, the brass was strengthened by male performers, and it looks as though other sections will have to submit to the same process if the public performances of the orchestra are to be really adequate. The woodwind struggled bravely through the third movement, but radical weaknesses could not be disguised. Miss Wilma Berkeley, the Australian soprano, sang two operatic arias by Verdi and Thomas very agreeably, with the orchestra to accompany her.

MISS SYBIL CRAWLEY.

It was a pleasure to listen to Miss Sybil Crawley's voice at Wigmore Hall, and to note the excellent use she makes of it. It is a dramatic soprano, powerful and rich toned, and of good range. She sang old English and old Italian songs to begin with, went on to a Schumann group, and then to modern English and French songs. She knew how to get the full dramatic effect out of those poignant cries of "Azaël!" in Lea's song from Debussy's "Prodigal Son" without forcing either her voice or the emotional note—and that is not as easy as it seems, or more sopranos would be able to do it. She also found the tone colour that best suits the "Lamento" of Duparc, and was as inevitably right in her treatment of that brilliant little song of Ravel's, "Tout gai." This last was an instance of perfect accord between singer and accompaniment. Indeed, Miss Daisy Buckstrout's part in the recital was admirably carried through. There were also, to add to the pleasures of the afternoon, some pianoforte solos contributed by Miss Kathleen Long, who is all too seldom heard nowadays.

MR. FRANCESCO TICCIATI.

Mr. Francesco Ticciati, well known as a brilliant pianist of the Busoni school, gave a concert of his own compositions at Wigmore Hall. The programme consisted of songs, which were attractively presented by Miss Frida Dancygen, some piano solos played by the composer himself, a violin and piano sonata in which he had the co-operation of Miss Isolde Menges, and a string quartet. Like many of the younger men, Mr. Ticciati writes with more understanding for instruments than for the voice, with which he seems to have little sympathy. He sets his singers some rather ungrateful tasks. The quartet shows his fine musicianship. It is a lucid and shapely work, and not without its moments of beauty. The Sisserman Quartet's performance of it was such as to emphasise its most pleasing characteristics, and the audience by their applause signified their approval in no uncertain way.

BRITISH CHAMBER MUSIC.

More British chamber music was crowded into Saturday afternoon than can usually be heard in a month of concerts in the centre of London. At Wigmore Hall took place the first of three concerts given by Mr. E. J. Moeran, at which was played a quartet of his own and Arnold Bax's piano quintet. The latter is of the stuff that endures, if it were only for its slow movement, which is movingly beautiful. But the tide of human emotion runs strongly through the whole work. Characteristic of the composer too, is the richness and variety of the colouring. Moeran's quartet, with its neat and effective turning to account of fertile musical ideas, and its healthily vigorous finale, engages the attention profitably and pleasantly. The Brussels Quartet played it admirably, and with Miss Harriet Cohen in the piano part did full justice to the Bax. Included in the remaining programmes are works by R. O. Morris, Bernard van Dieren, Peter Warlock, Arthur Benjamin, Hubert Foss, H. V. Anson, John Ireland, Bax, and Moeran. At Œolian Hall, also on Saturday afternoon, the Snow String Quartet were playing Waldo Warner's fairy miniature suite "The Pixy Ring," in between quartets by Schubert and Beethoven. Nobody better than Mr. Waldo Warner knows how to capture the elfin spirit. The five sections of the suite, respectively entitled "Moonbeams," "Toadstools," "Tinkling Blue-bells," "Pixy-laden," and "The Ring Dance," are as charming, as quaint, and as whimsical as anything in the whole range of fairy music. Such delicate, fanciful writing as this wants the deftest handling, and here, fortunately, Miss Jessie Snow and her colleagues were at no loss.

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Marshall, Herbert	1	1	0
Cherry, Charles	1	1	0
Victor, Josephine	1	1	0
Andrews, Robert	1	1	0
Lewis, Mabel Terry	1	1	0
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Elton, George	1	1	0
Lytton, Doris	1	1	0
Stanley, Eric	1	1	0
Gatty, A. Scott	1	1	0
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Vayne, Miss J.	0	10	6
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Lockwood, Mr. and Mrs.	0	10	6
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Anonymous	0	10	0
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Hampton, Louise	1	1	0
Roberts, J. H.	1	0	0
Bach, Reginald	1	0	0
La Trobe, Chas.	1	0	0
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Steerman, Harding	0	10	0
Palmer, W. W.	0	10	0
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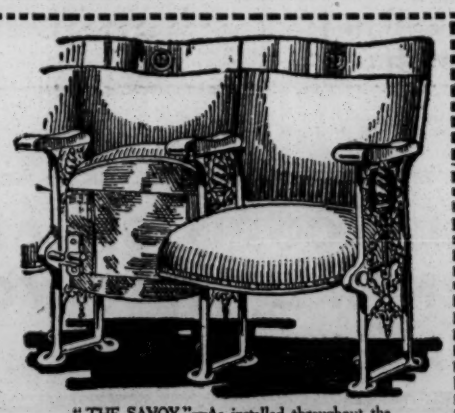

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SATURDAY, MAY 30, 1925.

SUMMER-TIME EXPERIMENTS!

VARIOUS devices have been employed, with more or less success, to combat the effect of "summer-time" on indoor amusements. The management of the Duke of York's adopted last week the method of opening one hour later, but the plan was abandoned, as it was found that the cheaper parts of the theatre suffered. Perhaps it was because the patrons of those parts were afraid that with an hour cut off from the beginning of the show they would not get the customary value for money. There was no fear of that, however, in the case of "The Punch Bowl," as nothing was omitted from the revue, which finished some 40 or 50 minutes later, a saving of time being also effected by a shortening of the intervals. People who lived at a distance probably found that the means of transport did not fit in with the altered hour. In any case, normal time has now been resorted to, although Mr. Archibald De Bear is still of opinion that if concerted action were taken the results would be different. We cannot agree. Patrons of the popular parts of the house in the West-end are more or less compelled to make their theatregoing fit in with their business hours. Whereas the circle and stallite go home and dress for the play, frequenters of pit and gallery do not find it worth while to make the journey, and consequently they have to while away an hour of time in London, and at the end of the evening travel to some distant suburb—and start work at the advanced hour the next morning. Such a course, we fear, would serve only to make the theatre unpopular.

Business and Playgoing.

Another departure due to the early-closing regulations is that of the L.T.V. Circuit, the management of which are adopting from Monday next the once-nightly performance of theatrical productions at nine of their establishments. In most cases the houses concerned are going back to first principles, and will be run on the lines customary before the bifurcated programme was instituted. Croydon, where the Empire is to be thus adapted, is an old theatrical district, and so too is Hammersmith, which, with the conversion of the Palace to the legitimate, will have three houses devoted to the drama. At Clapham Junction the Grand will be taking the place of the Shakespeare, which was built to run drama and is now devoted exclusively to pictures. The Islington Empire, which was formerly the Grand Theatre, and the Shoreditch Olympia, originally the Standard, will both be going back to the old love; and the Camberwell Palace will be raising the banner of Thespis opposite the old Metropole, which was the first suburban theatre, and is now given over to the film. It is left for Kilburn, Ilford, and Lewisham, we think, to test for the first time the advantages or otherwise of a once-nightly theatre.

Amusements and Atmospheric Conditions.

It is difficult to understand why early closing should affect theatre-going to any considerable extent. The tendency nowadays is for people to go to earlier performances, as can be instanced by the numbers that avail themselves of the matinée, and people who can enjoy an afternoon show should be able equally to appreciate one that began at what is really half-past seven. Tennis players and lovers of outdoor sports will not leave the field at eight o'clock any more readily than at seven if the weather is congenial. The cinemas do not find any difficulty in carrying on under the usual conditions, and they cannot be said as a general rule to compare favourably as regards atmospheric conditions with regular places of amusement. They lack, for instance, the currents of air which come from the stage when the curtain is lifted; their systems of ventilation as a general rule are not so elaborate, and they do not undergo as strict a supervision at the hands of the authorities.

Summer time, unmistakably, has come to stay, and there is no reason why the public should not adapt themselves to the altered circumstances and regulate their amusements in a way that will not minimise their attendance at theatres. The point that should be pressed home is that the theatre is essentially a place where one can escape from the heat. To leave the sun-scorched streets and go into what is invariably a cooler atmosphere should be regarded as a relief rather than a sacrifice.

SOME AMUSING EXPERIENCES.

By HARRY TATE.

Many amusing experiences have come to my lot in so many ways, indeed, that I am apt to forget the best when I want to relate them.

I was playing in "Flying" at Bradford, and after the first show I went into an hotel for a refresher. Two Yorkshiremen were in the bar, and this is the dialogue that took place between them:

First Yorkshireman: "What's on at th' Empire this week?"

Second Yorkshireman: "Oh, a fellow called Tate—Harry Tate, I think it is."

First Yorkshireman: "What does he do?"

Second Yorkshireman: "He calls himself a flyer; but he's a damned swindle. He talks a lot about flying, but he has never flown in the air at all."

Of course, I said "nowt," but I smiled.

On another occasion I overheard one Yorkshireman advise the other not to go to the Empire. "Don't go there," he said: "the man can't fly an inch; he ought to be boiled." Of course my show went well that week.

Did Not Include Teas.

As a young waitress has just brought me in a cup of tea, I am reminded of the fact that at one music hall, which, for the purpose of the story shall be nameless, I did not pay for my teas for a week. On the Saturday the girl said to me, "Mr. Tate, when are you going to pay for the teas you and your friends have had?" "When shall I pay?" I asked. "The teas go down to ——, the proprietor."

And to the proprietor a bill for 18s. 4d. for teas was sent. Promptly, however, he sent it back to me, and then the manager enquired: "What is the meaning of this?" "Oh," I said to him, "there must have been a little mistake. So-and-so has always paid for my teas in the past, especially when we were working matinees." "Liar!" said the manager. "What next? I am afraid that with the state of the business we cannot go to the extent of supplying artists with free teas. Teas don't come in the contract."

It took him some time to realise that I was pulling someone's leg.

Some Sauce!

I had a funny experience one day while caravanning with my wife. My wife had roasted some lamb, and all she wanted to make the meal perfect was some mint sauce. I went to a private house which stood in its own grounds, and knocked at the door, which was answered by a man.

"Can you oblige me with a little mint?" I enquired.

Then came forth a voice of thunder. "If you are not out of these grounds quickly, I shall set the dog on to you!" said the man fiercely. He meant it, but I started to laugh. It never struck me that it was Sunday. I said to him, "But you don't understand. We have a leg of lamb being roasted, and——." But before I could finish the sentence, the man again growled at me and ordered me away from the house.

Then without any warning some dogs were let loose. I quickly established my identity, and after the dogs had been tied up again I got my mint. I had to give a full explanation of the circumstances, and eventually the man asked me into his study, and he gave me a nice, large whisky and soda.

That is how I nearly got bitten to death by savage looking dogs, because my wife wanted some mint for dinner. Amusing, eh!

What the Doctor Said.

I was driving to Nottingham, and on the way had a breakdown, so the first motorist who came along I picked up and asked if he would give me a lift, as I had to be at the Empire at 7 o'clock. "That is exactly where I am going," said the man; "jump in." "Oh," I replied "I am working there to-night."

"Working there?" said the man, "Who are you and what do you do?" "My name is Tate—Harry Tate," I replied. "Well, I'm damned," retorted the man; "I am going to the Empire too, to see you." After that he put on speed, and took me to the Empire in double quick time. I found out that he was a doctor.

"Good-bye, God bless you." With these words a friend of mine put a party off to America, into the train. Presently, the ticket collector came along and in his stentorian voice said: "Tickets please; where's your tickets?" "Good Lord," said my friend, after searching his pockets. "I've left them at home." I took charge of the party, while my friend telegraphed home to enquire if the tickets were there. Presently, we went to the manager of the passenger department. I told him my name was Harry Tate, and that my friend had left at home the tickets for his party. "That may be so, sir," said the manager, "but we are a business concern. We can't turn our office into a theatre for your nonsensical sketches." The tickets, however, were eventually re-issued in America.

I have had some interesting experiences with cars. On one occasion I bought a motor car in the morning and sold it back again in the afternoon. Another time I bought a lorry to move furniture from my home, and sold it again after I had done the flitting. All these are incidents that tend to brighten the lives of hard working artists.

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"Thrills"—"O Nightingale."—"The Sapphire Ring."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, April 25.—"Thrills," a three-act play by William Francis Dugan, described as "a love drama glorifying the American wife," has just been produced at the Comedy Theatre. The opening scene shows two married couples playing bridge at 11 p.m. The husbands are middle-aged business men who neglect their wives—giving them the material things of life, but no affection at all. The wives are fairly young and crave for love, or what they term thrills. Armand Valry, a successful author, enters, and makes love to Mozella, the wife of Horace Benson, when the latter leaves the room. She declares that he has given her the first thrill she has known for years. The second act takes place at Valry's studio, which appears to be an all-night bachelor apartment with ideal service and conveniences for lady callers. Valry orders his Japanese servant to carry off the keys of all the doors, and disconnects the telephone. When Mozella Benson arrives Valry makes ardent love to her, and in the subsequent proceedings appearances are decidedly against her. But in the third act when Mozella's husband turns up it is said that she and Valry spent the night in discussing her marital troubles. Despite this explanation, however, and the assertion of her innocence, Benson refuses to take her back. Then a "Follies" girl comes on the scene and says things that prove Benson to have been anything but a model husband. Confronted with these incriminating facts Benson consents to take his wife back, and they leave together, apparently reconciled. A dark scene represents the passing of four years, and then we find Mozella and Valry living in the former bachelor apartment, married and perfectly happy. Elizabeth Risdon, who came here from London last season to appear in "The Lady," gives an excellent performance as Mozella.

"O Nightingale."

Sophie Treadwell is the author of this three-act comedy, and she has turned out a well-written play with several unusual and interesting characters. Produced by Miss Treadwell at the Forty-ninth-street Theatre, the piece has made a distinct hit. The central figure is a young girl named Appolonia Lee, who comes from a small Kansas town to New York with the fixed ambition of becoming a great actress, and eventually playing Juliet. Appolonia is quite innocent of the ways of a big city, and believes in everyone she meets, besides having a confidence in herself that nothing can shake. It is her ignorance of life's pit-

(*Continued at foot of next column.*)

THE PLAY IN PARIS.

New Revues—Italian Opera by American Corporation—Sporting with Love.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday. — M. Max Viterbo is again on deck at the Cigale, offering a witty revue as his attraction. Without a special title, and simply billed as "La Revue de Rip and Briquet," it is a revised edition of the show signed by these brilliant writers at the Capucines in February. Naturally there are modifications necessitated by a larger stage and a more mixed audience, but the outcome is the same. A scene of Jackie Coogan visiting the Vatican is a corker. The cast comprises Prince (formerly known in moving picture circles here as Rigadin), Moriss the draughtsman, Maury, Meriel, Chanteloup, Ratora, Mme. Merindol, Simone Melville, Garnier, Geneviere Lonne, and a host of chorus girls.

In a like manner we have another show at the Folies Bergere, premiered last Tuesday, first billed as "Une Nuit de Folie" by Louis Lemarchand. It is a gorgeous production. The troupe is headed by Dorville, from the Casino de Paris, and there is a big contingent of clever Tiller girls which alone ensures success.

"La Fete de la Bergere."

Mme. Marguerite Beriza has transferred her efforts to the Trianon, where this enterprising artiste has presented a new mixed programme even surpassing that recently tried at the Mathurins. The first item is "Jacob chez Laban," biblical pastorale by Charles Koechlin, which pleases by its music. The ballet which follows, "La fete de la Bergere," by G. Lemierre, music by Georges Migot, mounted by Medgyes, while unpretentious is yet full of colour, being received with genuine applause. Then there is an orchestral intermission for "Trois Petits Preludes," by Dedieu Peters, after which comes the main dish, "La Farce du Curier," in two acts by Maurice Lena, music by Gabriel Dupont, with plenty of plot. Jacquinet is constrained by his wife and mother-in-law to sign an agreement to hear all household concerns and permit his better half to go to the ball when she likes. He would fain get even with the women folk by soaking them also when washing the dirty linen, which has become a part of the husband's duty, but others in the laundry prevent his little joke, and he is forced to his knees. Geo. Petit and Mme. Beriza do excellently, and the piece is conducted by M. Georis.

"Amore dei tre Re."

The season of opera by an American-Italian-French company specially chartered by subscribers, under the general management of Paul Longone, at the Gaité-Lyrique here started off Wednesday evening under most auspicious circumstances, with over 80,000 francs receipts. The first work offered was Italo-Montemezzi's "Love of Three Kings" (Amore dei tre Re), so well-known in Chicago, and first heard in Paris in 1913 at the Théâtre des Champs Elysées, with a brilliant cast comprising Fernand Ansseau, Maguenat, Virgilio Lazzari, Mary Garden, and with Roberto Moranzoni conducting. On Thursday (Ascension Day, a bank holiday in France) we had "Barbière di Siviglia," with Chas. Hackett, Giuseppe Luca, Virgilio Lazzari, Gaetano Azzolini, and Mme. Elvira de Hidalgo, with Ettore Panizza conducting. There was no performance Friday, but on Saturday the Corporation presented "Il Trovatore" with Rosa Raisa, and to-night repeats the inaugural programme for those not finding seats on Wednesday. The present week promises to be equally brilliant. The chorus is mainly Italian, as also the ballet; the musicians French. "Amore dei tre Re" is the history of Princess Fiora, loved by King Arcibaldo and his two sons, who are strangled by the elder ruler when he discovers she prefers another, and scatters death around her by her poisoned lips when her admirers kiss her. It is high-class lyrical drama suitable to the score, both being distinctly Italian.

"Le Retour d'Ulysse."

The Petit Scene, an amateur musical society, was happily inspired in reviving a XVII century gem (which "Le Retour d'Ulysse dans sa Patrie" by Claude Monteverdi certainly is), as the programme for its matinee last week. The story of Penelope has tempted many composers but this operatic version is one of the best. The book is due to Giacome Badoaro, and he traces the trials to which the fidelity of Penelope was exposed during the absence of Ulysse, until his return disguised as a beggar. Though the score was written in 1640 it sounds comparatively modern. The performance was noteworthy from the fact that M. Vincent d'Indy conducted. Mme. Croiza held the rôle of Penelope, the other parts being taken by amateurs.

"Un dejeuner de Soleil."

This is a sweet little three-act comedy by André Birabeau, which René Rocher has secured for his tiny Théâtre Caumartin, and is sure of a long run. It is charmingly Parisian. Pierre, a ruined aristocrat, is getting free board for a few days at a new hotel, to lend an aspect of the smart set to the premises. He gives the glad eye to a pretty American, supposedly a millionaire heiress, but finds she is also a sort of deadhead like himself. Manon is a paying guest, witness of the intrigue, but in no mood to smile at Pierre's deception, for her wealthy lover has recently abandoned her. Then she remembers she will have more chance of catching another rich protector if she has the appearance of having another lover already on her menu, and she engages the former society gambler to act as "protector" in public; in all other respects she keeps him at arm's length. He thus continues his rôle of a make-believe, and is obliged to stifle his rage when an elderly suitor monopolises all Manon's attention. He should have been happy that she had not sacked him as soon as she had accomplished the object for which the charming, crafty creature had booked him. For he has since discovered he loves Manon beyond concealment, and is convinced she reciprocates his passion, albeit she invariably assumes the haughty distinction of employer, when they are alone. This sporting with Cupid, however, must have end, and when Manon later discovers her wealthy suitor is nothing but a common swindler, having made off with her jewels, she seeks consolation in the willing arms of Pierre. We have the impression they will make a lasting match of it, even if they dispense with a marriage license. The story is delightfully unfolded by Mme. Spinelly (as Manon), Irene Wells (the American adventuress), Debucourt (the stranded nobleman), Armand Morins (the elderly admirer, who is a most respectable crook), Ellen Andrée, Gobet, Labry, etc.

"Seigneur Polichinelle."

This four-act piece in verse by Miguel Zamacois, which was written for Sarah Bernhardt, but never produced, was presented by Maurice Lehmann at the Porte Saint-Martin last Tuesday, and declared a refreshing poem of Italian manners in the middle ages. Polichinelle succeeds, after divers artifices, in entering into the good graces of Massimo, a foolish kind of prince, whom the rascal cures of imaginary ills. Indeed Massimo makes him prime minister. Zamacois has fashioned his character somewhat on the lines of Cyrano. He is a good sort of fellow at heart, and all would have been well till his dying day, if he had not fallen in love with Lorenza, the prince's favourite, and this trifle discovered by a rival, Captain Radulfi. Then the prince would fain put his unfaithful prime minister to torture, but Polichinelle forestalled the executioner by taking poison, thereby also proving to the incredulous Lorenza the sincerity of his flame. Pierre Magnier holds the role of "Seigneur Polichinelle," with Gretillat as Radulfi, and Jeanne Provost as the beautiful Lorenza.

(*Continued from preceding column.*)

falls, however, and her belief in everybody, that instead of leading to her downfall bring the girl her heart's desires. Evicted from her room, but allowed to remain in an artist's studio while he is away on a yachting trip, she considers an elderly and sophisticated French marquis her natural guide, philosopher, and friend. With her ingenuous confidence and her artless prattle she disarms him completely. His insidious hints are quite wasted on her. Through his influence an important manager is brought to supper at the studio with his leading lady, and here occur the most humorous passages in the play, for Appolonia grasps her opportunity to spout Shakespeare. The would-be Juliet is eventually rescued from the dangers that beset her by an honest hero named Richard Warrington, and love proves stronger than ambition. Martha Bryan-Allen as Appolonia, Lionel Watts as Warrington, Ernest Lawford as the French marquis, and Fred Irving Lewis as the manager, play their parts to perfection. In fact the cast seems without a flaw, and the performance throughout is highly diverting and enjoyable.

"The Sapphire Ring."

At the Selwyn Theatre this three-act play from Budapest is being presented by George Choos. Written by Laszio Lakatos, it has been adapted for the American stage by Isabel Leighton, and described as "a portrait of a woman." Krista is the woman. Karoly, her husband, is convinced that she no longer has any passion for him, and must, therefore, be in love with some other man. So she keeps him on tenterhooks, and "confesses" an adventure with a rich physician. It seems that whilst making her first visit to Dr. Nemeth's apartment he was called away, and she awaited his return. At a most inconvenient moment the doctor's mistress called, and was made very angry by the information that the first lady was the doctor's bride. In the end the husband believes and disbelieves, knowing that the man who does either is a fool. The sapphire ring that gives the play its title is what starts all the trouble. The maid has borrowed it for the evening, and when Krista discovers it is missing the verbal fireworks begin. Helen Gahagan is very good as Krista.

LONDON VARIETY THEATRES.

THE COLISEUM.

Credit must first be given where credit is chiefly due. Audiences came to the Coliseum this week talking of the ballet, and went away talking of Willy Woltard's "Fun in a Hat Shop." This was no less than the due of a clown who had conquered under the most difficult conditions. Coming directly after the Diaghileff dancers he had to begin his act while enthusiasts were still crying out the names of their favourites. The applause was obstinate, some exasperation being shown when no single calls were taken; yet Willy Woltard soon changed the angry note to one of laughter. He has considerable skill in juggling, but he never allows himself to aim at winning admiration. Humour, he realises, is the public's dearest wish, and he grants it in the way he handles a plate, or eats an apple while juggling with it, or misses a hat he has thrown in the air, or rolls a bowler along his arm. Truly he is to be counted among the priests of laughter.

This week's ballets have ranged from the frankly old-fashioned "Narcisse" to a new experiment in modernism. "The House Party," however, is not so futuristic as it was doubtless intended to be. Nijinska's choregraphy is as classic in inspiration as it was in her pastoral idyll of the eighteenth century, and in spite of a hidden chorus singing:

Say, what is love?
Do you know Bill MacGregor?
Say, what is love?
Do tell me if you can.

the new ballet only emphasises the fact that Diaghileff is being carried back willy-willy to the classic conventions he originally rebelled against. No matter how futuristic he may be at heart, the exquisite grace of Vera Nemtchinova and Anton Dolin will give each of their dances grace above everything. Their *chanson dansée* in "The House Party" (which, incidentally, is a series of dances without a story) is as delightful as anything in "Les Sylphides."

Leyton and Johnstone with "Alabamy Bound," "Listening for You," "Hot Miss Molly," and "Hard-hearted Hannah," win a storm of applause. In sharp contrast with their love of syncopation, De Groot upholds classical music, and assisted by A. Gibilaro at the piano and J. Samehtini ('cello), plays Saint-Saëns and Puccini masterfully. Josie Fearon's singing is another pleasure for music lovers, while in humour there are William Burr and Daphne Hope in "A Belle, a Beau, and a Balcony," Howard Rogers in character sketches, and Newhouse and Merrill in cycling comedies.

THE ALHAMBRA.

There has been a happy air of familiarity about the Alhambra programme this week. Most of the names in the bill are among those we have known affectionately for a long time past. In particular there is Ada Reeve, who varied her turn with a change of songs. Naturally she did not put such excellent numbers as "Mother Knows Best" and "Ain't It Nice" on one side, but she replaced others with a ragtime ditty having the catchy refrain of "Loving Lies," with the pleasantly sentimental "Let It Rain," and with a burlesque ballad of "Those Good Old Days." All styles, grave or gay, she manages equally well.

Another firmly established pillar of the Alhambra is Talbot O'Farrell, whose new song, "Pat McCarty's Birthday Party," is going very well indeed. Yet another is Tex McLeod, whose patter includes breezy references to Epstein's Hudson memorial in Hyde Park, the reputation of Ptolemy II., and the reason the Americans stick to their gold—"they must have something to chew their food with."

Nowadays a bill at this house would not be complete without Jack Hylton's Band. His repertoire is, as always, an excellent blend of well-known melodies and new ones. Of the former kind they play "June Night," "My Best Girl," "Oh, How I Love My Darling," "I'm Gonna Bring a Water-melon," and "Show Me the Way to Go Home"; of the latter, "When the One You Love Loves You" and "The Toy Drum Major." But it is not always possible to distinguish between these two classes, since new songs have a way of becoming well known very quickly when they are as entrancing as these.

Either when singing the droll verses of "Very Nice to Speak To" or when giving away the secrets of marriage, Fred Duprez claims all your attention, for every phrase he utters is witty. Edgar Beynon, that marvel of versatility, is also worth watching closely, for he is a programme in himself. The dancing of Inez and Dolly St. Vincent is brisk and varied, and Novelli's singing of classic masterpieces deserves the ardent applause it always receives. Both the polo film and the orchestra's playing of a selection from German's "A Princess of Kensington" are worthy of notice.

HACKNEY EMPIRE.

A strong variety bill here this week is "topped" by two capital comedy duos, the Bros. Egbert, and Scott and Whaley. As "The Gentlemen Navvies," the Egbert Bros. are indescribably funny, and Scott and Whaley repeat in variety the big success they have made in revue. There is an excellent act to appeal to music lovers, in Miss Anna Humber's musical mélange. "Moments of Melody," featuring England's greatest lady trumpeter, Miss Victoria Cornetti, and Miss Dolly Robin, the celebrated classical danseuse. The terpsichorean art is well presented by Zelda and Freda Jensen, and the celebrated dancers score in unmistakable fashion. Their reception is of the heartiest. Tom Payne and Vera Hilliard's burlesque episodes are clever and amusing. Talking of the good old days, they are both seen as old people, and their imitations are capitally done. Their minuet is followed by a modern dance finale, which is very popular. Some smart patter and excellent characterisation help to make this one of the best comedy duos we have seen.

Rosie Lloyd's capital comedy numbers, "When the Girls Make Both Ends Meet," "Your Way," and "Honeymoon," are much enjoyed. Mona Grey, described as the vari-voiced entertainer, presents an unique performance, as clever as it is entertaining; Bertini and Faye, in their comedy musical act, have a keen sense of humour, and are excellent muscians. One is a violinist, and the other a pianist, and they keep the audience well entertained until their final number, and in response to applause, submit a clever skit on two musicians after a dance, and, obviously, not a "Pussyfoot" affair.

THE LONDON, SHOREDITCH.

David Poole as the schoolmaster-ventriloquist is exceedingly droll and natural, and his quaint pupils, including the irrepressible Johnny Green, Maggie, and Richard, create an amplitude of fun under his talented auspices. Very clever is the cigarette-smoking song supposed to emanate from Johnny. Miss Marie Kendall received a hearty welcome on her return from a world's tour, and has lost none of her art of putting a song over. "You Don't Know a Lady When You See One," "Did Your First Wife Ever Do That?" and "Now That I'm Single Again" all go with a snap and are keenly enjoyed. Violet Levy makes a hit with her songs, "Don't Say That" and "Happy Lapland," rendered with point and precision. Lilian Rut has plenty of animation and a style of her own, and Howard and Wyndham are a clever pair of eccentric and acrobatic dancers. Hilda Ray's nine wonder girls are highly successful in their "Gipsyland" singing and dancing scena. Shogun and Ryder give a remarkable shooting act, and Clown Decars, with his wonderful pony, Tomato the donkey, geese, and monkeys contribute a very clever and entertaining turn. Glad to see Mr. Reg. W. Freeman back after his recent accident, and hope his benefit on Thursday was in every way a success.

EDMONTON EMPIRE.

A very welcome return visit is being made here of the revue, "Mr. Tower of London." All the scenes are as acceptable as ever, and most of them are written by Mr. Archie Pitt. The first, the Sailor's Episode, takes place in a typical corner of a country village. It is in this scene that the beautifully fresh chorus, "Come to the Fair," is heard. Albert Grant is Mr. Tower, and also appears as the sailor. Joe Mitchell is the village policeman; Stanley Durward, Lord Mudbury; and Betty Royce is the landlady of the bungalow.

Then there is the 'Bus Driving Episode, Albert Grant being the 'bus driver, and Arthur Stott the conductor. The audience rock with laughter at the fun of this scene. The Stunts Concert Party also includes some good items. In the Police Court Episode, the plaintiff for a separation from a violent wife is Joe Mitchell, as funny as ever, and the wife is Barbara Bartle, who plays the part exceedingly well. Albert Grant is the Judge, and Counsel (with the unfortunate name of Guinness) is represented by Stanley Durward.

In the concluding scene, Mr. Tower's Cabaret, Albert Grant very cleverly enacts a tipsy swell in evening dress, and sings a characteristic song. The songs during the evening include "Wanderlust."

"PLEDGES"

At Olympia, Shoreditch.

The Western Productions provide a truly Irish concoction in this revue, plentiful material for Hibernian revelry and devilry being forthcoming during Israel Goldman's visit to the distressful country in search of the deeds of his property and a quiet holiday. Typical Irish scenes and an air of liveliness and devil-may-care are cleverly imparted to the piece, which creates quite the right atmosphere, and song and dance follow one another in quick succession. The singing and dancing of the Killarney Girls is quite a feature, and the general staging of the scene on O'Shaunnesy's farm is excellent and full of exhilarating entertainment. Barney Lands as the pawnbroker is always to the fore in the fun-making, and his efforts to amuse and his untiring energy help the piece along considerably. Joy Grant is full of vivacity and animation in her various assumptions of character, and she has one particularly good rousing ditty in "My Father's Name Was Mike." Kathleen O'Hara is also successful with Irish ballads. Myra Ansell is bright and lively as Rachael, and Teddie Gilson puts in good work at singing and dancing; his duet, "Gallagher and Sheen," with Bryan Herbert is very good, and this latter gives a typical Irish impersonation, full of fun. Billy Bland contributes another excellent characteristic silhouette as Casey, while J. B. Strain as the merry Irishman sings a capital song and can foot it to some purpose.

"OUTWARD BOUND"

At Brixton Theatre.

The attraction here this week is Sutton Vane's play, "Outward Bound." It is being presented by Oswald Marshall and Frank Skinner, and they have brought a first-class company. This play was followed with great interest by the house, which included several clergymen. The acting of John Findlay as Mr. Prior attracted special notice, and he played with marked effect. John Macfarlane made a benevolent examiner, and Reginald Goss was a typical clergyman. The lovers were rendered in an admirable and sympathetic manner by Angela Mackay and Frank J. Randell. Alice Mansfield was excellent as Mrs. Midgett, and in other parts Oswald Marshall, Charles Hodges, and Janet Hodson acquitted themselves exceedingly well.

"LEAVE IT TO JERRY"

This film, shown by Messrs. Butcher, at the Scala, depicts in amusing fashion the adventures of a hoydenish girl, who, disappointing her parents at birth through not being a boy, is nevertheless brought up much in the same way as though she had been. The consequences of this training, though rendering her rough and uncouth in manner, do not spoil her nature, which is instinctively kind and generous—a trait which, when circumstances compel her to leave her home and go to a fashionable school, serves her in good stead. How this bright young woman eventually outwits a scoundrel and preserves her mother's home, makes excellent entertainment, mainly by reason of the natural manner in which the leading part is played by Miss Billie Rhodes.

PEARL ASSURANCE O. AND D.S.

Performances of "Merrie England" were given on the evenings of the 14th and 15th inst. at King's Hall, Covent Garden, by the Pearl Assurance Operatic and Dramatic Society, the well-known comic opera being produced by and under the stage management of Mr. William Blake, to whom every credit is due for the excellence of the mounting and stage effects.

Miss Daisy Rice was an attractive Bessie Throckmorton, and her songs were rendered with much charm and expression. Miss Gladys James admirably portrayed the cruelly persecuted waif, "Jill-all-Alone," and sang with good effect. Miss Lilian Dean did well as Queen Elizabeth, and Miss Edith McDonald duly emphasised the spiteful nature of the May Queen. Miss Kathleen Guy, a clever dancer, was the Folly Girl.

Mr. Harold J. Sayer, as the Earl of Essex, and Mr. Ben Barnes, as Sir Walter Raleigh, played their respective parts on correct lines, and their excellent singing was much appreciated. Mr. Alec B. White represented Walter Wilkins in quaintly humorous fashion, and Mr. Charles Wann gave able support as Silas Simkins. The Royal Foresters, Long Tom and Big Ben, had stalwart representatives in Mr. Roy Atterbury and Mr. Leslie Elson, and commendable work was done by Messrs. Albert E. Locke, Frank Hayman, Archie Peters, and Ernest Groom as the Windsor tradesmen. Miss Vinnie Winter, as Marjory, scored by her smart dance in the second act; and Mr. Alfred Rayfield was a nimble Queen's Fool. Mr. Albert Harris, the hon. business manager, carried out his duties with his usual courtesy and efficiency.

The Wandsworth and District Operatic and Dramatic Society were responsible for two very creditable performances recently at the Battersea Town Hall, where they presented "The Mikado" under the direction of Mr. W. C. Butterworth, founder of the society. Miss Annie Preston as Katisha was excellent. Mr. Fred W. Haggett as Ko-Ko gave an eloquent interpretation of the part, and others who did well were Edward M. White as Pish Tush; Frederick West as Nanki-Poo; Leslie Bartlett as the Mikado; and Vincent McCall as Pooh-Bah. The company was a very capable one, and the Town Hall was packed on both occasions. The Butterworth Rembrandt Orchestra played exceedingly well.

"HEADLIGHTS"

At the Finsbury Park Empire.

"Headlights," the latest Harry Day revue, devised and staged by Charles Henry, made its bow to London audiences at the Finsbury Park Empire on Monday, and immediately proceeded to justify all the encomiums heaped upon it at its recent provincial production. All in it betray the master-eye for gauging exactly what the public wants—whether in the shape of spectacle or humour. Foremost in the first category must be placed the thrilling horse-race performed on a moving stage, and the Cherokee dance, in which the large chorus moves in mass formation with splendid effect. For those in search of laughter there is a whole host of comedy episodes ranging from domestic skits to the laughable eccentricities of Jerry and Co., carpenters, whilst a musical tit-bit for the audience is to be found in the Capitol Symphonic Band which brings the show to a rollicking conclusion.

Heading the cast is Miss Kitty Colyer, who once more shows how astonishing is her versatility. From the homely humours of an unprepossessing female with a cold in her head, to the joyous abandon of a song like "Dance Time Is Love Time," is a far cry, but Miss Colyer makes it look the smallest gap in the world. Strongly supporting her is that capital comedian, Mr. Jimmy Leslie—small in stature maybe, but big in ability without a doubt,—whilst chief male vocal honours are carried off by Mr. Robert Layton, particularly in a song "I Want to be Lazy." Other scorers in the long cast are Mr. Joseph Victor, who has some important part or other in practically every scene; Mr. Alfred Austin, who is excellent in the heavy parts; and Miss MayMarshall, Miss Bobbie Denton, and Miss Florence Williams, who capably enact the remaining parts on the distaff side. There are also two neat simultaneous dancers in the persons of Budd and Hartley, whilst an entertaining episode is provided midway by those diverting burlesque acrobats, Messrs. Charing and Cross.

Leslie Ward concluded a nine months engagement with Geo. Graves's "Merry Widow" Co. last week, and opened on Monday in the "Whirl of the World," at the Alhambra, Glasgow, in the parts originally played by Walter Williams at the Palladium.

"TEN TO ONE ON"

At the Hammersmith Palace.

"Ten to One On," the revue which is affording much pleasure to the Hammersmith patrons this week, has all the ingredients which go to make a successful show. Its sporting theme, with the glimpse of a classic race-course, its scenes of laughter and song and its strong dancing side, all combine to make it an excellent entertainment, whilst the mannequins' parade which is seen midway will gladden many a feminine heart down Hammersmith way.

Not a little of the success is due to the efforts of Mr. Jimmy James, a resourceful comedian who seems able to turn his hand to anything from monologue to song. He generally appears, however, as a sort of "pot-valiant" hero—full of desperate intentions whilst the "other fellow" is out of the way. When his adversary appears, however, he is as mild as the proverbial milk—much to the audience's delight, of course. Other scorers in this bright show are Miss Rene Raye, who sings and dances well; Mr. Billy B. Shaw, who makes a convincing juvenile lead; Mr. Tony Wood, who yodells right merrily; and Miss Dot Boston and Miss Stella Dene, who together put over a most original rendering of that popular number, "Maggie! Yes, Ma!" Miss Clara Coverdale, who is responsible for the production, has included two of her best troupes of dancers—the St. Leger Girls and the little "Lollypops," and the result is splendid all round. The manager of this excellent production is Mr. Victor M. Wallace, whilst Mr. Vincent Thomas officiates as chef d'orchestre.

Stella Carol.

Making her debut on the halls recently at the Finsbury Park Empire, Stella Carol, the phenomenal soprano—more widely known on the concert platform,—proves a welcome contributor to the programme, and fully deserved the hearty applause accorded her.

Patricia Rosse.

At the Coronation Cinema, Manor Park, recently, Patricia Rosse, the delightful pianiste and vocalist, was making an excellent impression in selections from her repertoire. During the past three months Pat has been in much demand for Masonic and other functions.

"THE CAT AND THE CANARY"

At Fulham Grand.

Messrs. Victor and Hugh Haymen, in conjunction with Mr. T. C. Wray, are presenting "The Cat and the Canary" here. Miss Helen de Broy gives an excellent rendition of Annabelle West, which difficult rôle proves her to be as versatile as she is charming. Miss Suzanne Hudson is a realistic Mammie Pleasant, and Mr. Douglas Inglefield makes the most of his opportunities as Roger Crosby. Mr. Victor Haymen is exceptionally droll and amusing as Paul Jones, and adds greatly to the success of the production. Mr. George Dudley plays with dramatic power as Harry Blythe, and the same may be said of Mr. Barry Lyndon as Dr. Putteron. Miss Muriel Gregory is amusing as Susan Silsby, and Mara O'Neil is a charming Cicely Young. Mr. Stanley Heather is seen to advantage as Charles Wilder, and the Hendrick of Mr. Albert Carlton leaves little to be desired.

"MEDDLING WOMEN"

This Chadwick film, shown by Messrs. Butcher at the Palace Theatre, is excellent melodrama, in which the wagging tongues and spiteful innuendo of one woman and the despicable snobbery of another are the means whereby a sweet-natured woman and her husband are parted — until a dramatic and quite unexpected climax provides a happy ending. Mr. Lionel Barrymore, in the dual rôle of John Ainsworth and John Wells—in each of which he impersonates a drink-sodden and mentally muddled individual,—has fine scope for his undoubted skill as a screen actor, and he is well supported by Sigfrid Holmquist in the only sympathetic female part in the film. The production as a whole is quite good.

"WONDERS"

Mr. Albert de Courville's revue, "Wonders," seen at Lewisham Hippodrome, last week, has plenty of full set scenas, with elaborate costumes, and some taking numbers. The Coney Island Band, a sextette of musicians, with Mr. J. P. Spreadbury as leader, is the best thing in the show, but they do not appear until the last scene. Their rendering of "Sahara" is as fine as any we have heard. The comedy at present needs speeding up, but with that fine comedian, Mr. Jas. Alexandre, at the head of affairs, this should not be difficult. "Affection Water," "The Love Club," and "On the Sea" (with a wonderful swaying stage effect) should develop into quite humorous episodes. Mr. Alexandre's concertina playing is as artistic as ever. Mr. Geo. Spry lends aid in most of the comedy scenes, as do Messrs. Walter Bird and Leslie Crowther—both these artistes have good musical numbers. Pretty Miss Nita Croft acts cleverly in several of the scenes, and sings "What Could be Fairer than That" in attractive style. Miss Hilda Kinley scores with her "March Along" and "Wack a Doo" numbers, as does Miss Alice Waldie, in "Life of a Dance," and in many of the comedy scenas.

Mr. Bert Vasco is the courteous manager here.

Payne and Hilliard.

Topping the bill at the Empire, Shoreditch, recently, Tom Payne and Vera Hilliard made their re-appearance in Town after their Australian and African tour, which has occupied the best part of three years. In Australia they played their own act, revue, and also panto. A great reception awaited them at Shoreditch, and on Saturday night they were repeatedly recalled. They commence rehearsals for a new production shortly.

"CHEAP KISSES."

Shown by Wardour Films at the New Oxford Theatre, "Cheap Kisses" is a clever satire on the selfishness, ostentation, and superficiality of modern society. A pretty chorus girl marries the son of a wealthy man, who at first repudiates, but afterwards takes her into their home, the main object of their change of view being the fact that the girl has attracted the attention of a famous portrait painter, who is the "lion" of the season. In the result these two—the chorus girl and the artist—are the only two in this fashionable circle who remain honourable, and it is through the genuine kindness of heart of the latter that the former's husband returns to her and happiness in a less hectic environment. Lillian Rich as the heroine; Jean Hersholt as the artist, and Cullen Landis as the husband, are excellent. Many beautiful scenes are screened in the course of the picture, which was well received.

"THE COURAGEOUS COWARD"

This Western Import film is an interesting story based on the theme of a peace-loving young fellow who is looked upon as a "chump" by his friends—and above all by his iron-natured father, who, in order to make a man of him, sends the unwilling lad to "rough it" as a common labourer on the construction of a dam in which he is financially interested. Arriving there, the poor fellow is made the butt of all his associates, ill-usage following in the wake of badinage. However, it is not long before the victim's manhood asserts itself—and those who were foremost in insult and cruelty find themselves "hoist with their own petard." The piece is finely and naturally played by Jack Mower and Mary Maclaren in the principal parts.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—Mr. CHARLES GULLIVER.

THE PALLADIUM.
CHARLES GULLIVER'S NEW REVUE,
"SKY HIGH"
A de Courville Production.
GEORGE ROBEY, LORNA POUNDS,
NELLIE WALLACE, TOOTS POUNDS,
NATTOVA and MYRIO,
R. CHISHOLM, MARIE BLANCHE.
Two Performances Daily, 2-30 and 8-15.
All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

Companies for week commencing June 1st:
SPECIAL ONCE NIGHTLY SEASON.

KILBURN EMPIRE
The Laugh of the Century.
"TONS OF MONEY."
A Farce in 3 Acts.
By Will Evans and "Valentine."
From the Aldwych Theatre.

LEWISHAM HIPPODROME.
Martin Henry Presents—
The World-famous Play,
"MR. WU."
From the Strand, Savoy, and New Theatres.

CAMBERWELL PALACE
The Great London Success,
"THE DAIRY MAIDS."
A Musical Comedy.
By R. Courtneidge and Fred Thompson.
Including—
BARRY LUPINO.

CLAPHAM JUNCTION
Robertson's Productions Present—
"THE OFFICERS' MESS."
A Musical Comedy.
Featuring—
HORACE LANE.

HAMMERSMITH PALACE
The Most Captivating and Gorgeous Musical Comedy,
"THE CABARET GIRL."

CROYDON EMPIRE
The Musical Event of the Season.
"KATINKA."
From the Shaftesbury Theatre.

ILFORD HIPPODROME
"THE MAID OF THE MOUNTAINS."
The Enormous Success which played to crowded houses for four years, at Daly's Theatre, London.

ISLINGTON EMPIRE
London's Greatest Musical Comedy Success,
"THE LAST WALTZ."

SHOREDITCH OLYMPIA
A Play of Adventure—
"THE GREEN GODDESS."
The Entire Production direct from the St. James Theatre, London.
The Play—Not a Picture.

Every Evening at 8 p.m. Doors open 7-30.

6-40 TWICE NIGHTLY 9-0

WILLESDEN HIPPODROME
The West London Players
(Direction, Dorothy Mullord)
Present—
"HIS MOTHER'S ROSARY."

COLLINS'S
The North London Players
(Direction, Dorothy Mullord)
Present—
"THE LIFEGUARDSMAN."

POPLAR HIPPODROME
The East London Players
(Direction, Dorothy Mullord)
Present—
"HER NIGHT OF SACRIFICE."

ROTHERHITHE HIP.
The South London Players
(Direction, Dorothy Mullord)
Present—
"MODERN MORALITY."

6-50 HOLBORN EMPIRE 9-0
ARTHUR STUART HULL & CO. IN
"LIVE WIRES."
HILDA GLYDER — S. W. WYNDHAM
NAUGHTON & GOLD — HEMSLEY
PERCY HONRI — LOUISE MAXIM
WRIGHT, CONELLY & MAC — JENNY ROBBINS & CO.

The Real McKAY

NEIL McKAY

NOW TOURING AMERICA AND CANADA
WITH AUSTRALIA TO FOLLOW.

PRESS OPINIONS

NEW YORK.

"Neil McKay opened the second half. He is a clever Scotch comedian. His material was well handled, and he had the Riverside audience with him from beginning to end. We have had few really clever Scotch comedians in our midst lately, and McKay is right up to class in everything he does."

ST. LOUIS.

"Two acts stand out on programme, which also includes clever Scotch comedian, Neil McKay. A laughable monologue with a clever eccentric dance."

PITTSBURGH.

"Neil McKay, a comedian working single fashion, who managed to keep the laughs coming and scored a neat success. The burlesque Scotch and sailor imitations afforded good comedy material."

CLEVELAND.

"Neil McKay, a new Scotch comedian in these parts, is above the average in this line of comedy. While his songs and style are indeed redolent of the land of the thistle, McKay introduces some smart dancing and acrobating, also a personality that brings results."

PORTLAND.

"Neil McKay headlines too. The audience adored him. As you might judge he's a Scot, and amazingly amusing. He can do things Harry Lauder can't, as, for instance, some marvellous dancing and pantomime. He sings well, and every blessed thing he does is original."

OMAHA.

"A wild-eyed Scotch laddie, who rolls out his R's like the spluttering of a machine gun, is at the Orpheum Theatre this week. He is Neil McKay, a young comedian already famous in the music halls and vaudeville theatres of England and Scotland, who is making his first American appearance on a tour of the Orpheum circuit. Being Scotch, Mr. McKay naturally brings that famous Scotch instrument of torture with him—the bagpipes—which, in his hands, furnishes some capital entertainment, music as well as comedy. McKay has more than music to offer—a wealth of broad Highland comedy, set off to a fine advantage by his deep guttural, resonant Scotch brogue."

WINNIPEG.

"Orpheum. If you should be sojourning in Scotland, and while there play a round of golf at the historic St. Andrews course, it might be your good fortune to smash out one of those much-talked-of-but-seldom-seen 300-yard drives that land fair and square on the green. Instead of the exclamatory 'hot dawg' that your negro caddy had used at Pinehurst, or the patrician 'blimey' of your English caddy at Sandown, your Scots lad would exclaim: 'That's the real McKay,' only he pronounces it 'McKi-i-i-i-i.' Or, if you should succeed in driving a hard bargain on one of those quaint little shops that line the cobbled streets of Glasgow, your Scotch friend, in appraising the purchase, might voice his approval by saying 'that's the real McKay.' For, in Scotland, 'That's the real McKay' means 'that's the real thing.' As a comedian Neil McKay, the young funster, new from the music halls of Scotland and England, who is at the Orpheum Theatre this week, is 'the real McKay.' That's not what the programme calls him, of course, but it doesn't take Mr. McKay long to establish his right to the sobriquet. Harry Lauder could find no more capable successor."

CALGARY.

"Neil McKay, 'The Real McKay,' is back again with a new variety of fun, although his bagpipes and tartan are still in evidence. He would not be the McKay without them. However, his facial expression and dancing, together with his songs and stories in 'brogue,' do not give his listeners much rest from laughter. As a sailor he makes a real hit and was recalled several times."

SEATTLE.

"Humour is big attraction on the Orpheum bill. Laughs feature in the well-balanced current at the Orpheum this week, with Charlie Withers' 'Opry' and Neil McKay providing the headline comedy acts. Neil McKay, programmed as 'The Real McKay,' is a clever Scotch comedian who has amusing new songs and chatter, and unusual dancing steps. His success at the opening yesterday was emphatic."

OREGAN.

"Neil McKay 'stopped' the opening show yesterday. The audience could not get enough of this young man's dancing and comicalities. He should be in big type."

"SPORTING TIMES" (London).

"ROUND THE HALLS. Who discovered Neil McKay, now on the bill at The Alhambra? As a Scottish comedian Neil is—and I write it soberly—a rival to his better-known compatriot, Harry Lauder."

FAMOUS IN A NIGHT

Bright new "Star" for Vaudeville.
Scot Comedian storms The Coliseum,

Sir Oswald Stoll, as our shrewdest judge of music-hall talent, is entitled to another feather in his cap for the introduction to London of a comedian who with ordinary fortune is destined to join the select circle of "stars." Neil McKay came by accident into the Coliseum bill last week. To ninety-nine out of every hundred he was unrecognised and unknown. In five minutes he electrified the house, in fifteen he had them in a tumult of enthusiasm. They would not let him go, even though Lopokova was waiting to dance. Everybody asked everybody else who was Neil McKay, and where had he come from. One night's fair chance in the greatest vaudeville house in Britain has made this brave young Scot for life, just as the Palladium made Will Fyffe. It is difficult to "place" McKay. He sings a fine Scottish song in good voice, he tells an original tale against his ancestry, he's got the right skirl of the bagpipes, and as an acrobatic dancer you may search the kingdom for his equal and fail. His dancing is magnificent, so Neil McKay is versatile and clever and accomplished. He calls himself a burlesque comedian, but he is none the less an artist for that. Indeed, he is a very real and very great artist who might easily be the new Dan Leno. Now for his identity. It is a humorous reflection that McKay has entertained us for fifteen years without anyone suspecting his talent. He and his bonnie sister Jennie were the original Real McKays, but Jennie married very well eighteen months or so ago and is now happily settled in Canada. Neil, disconsolate without his partner, drifted to Revue. He was unhappily cast and grew tired. Once more he tried, this time as a single turn. Six months ago Sir Oswald Stoll booked him at Leicester, and to-day, still on the sunny side of thirty, Neil McKay is one of the first comedians in the land. He plays at the Alhambra to-morrow. See him!

News of the World, April, 1924.

THANKS TO MR. JULIAN WYLIE FOR PANTOMIME OFFER NEXT SEASON

SAILING FOR AUSTRALIA IN JUNE

DUE HOME IN NOVEMBER

English Representative: **Mr. FRED FRANCIS,**
8, CHARING CROSS ROAD, LONDON, W.C. 2.

THE VARIETY WORLD.

Victory for Variety Golfers—A Success in New York—Magicians' Club—Mammoth Circus for Wembley.

Victory for Variety Golfers.

The Vaudeville Golfing Society have every reason to congratulate themselves on the result of their match against the Sudbury Golf Club last week. Not only did they vanquish the Sudburyites to the lively tune of 8½ to 3½, but the victory was accomplished on the Sudburyites' own territory, so to speak. No doubt the presence of that redoubtable golfer, Mr. Victor André, helped things, but some of the longer handicap men also came up smiling; whilst Mr. Sam Livesey did a useful piece of work by defeating the local secretary, Major Mullings, by 3 and 1. The detailed results are as follows (the Vaudevillians being quoted first): Mr. Jim Foreman lost to Mr. G. V. Clarke; Mr. Billy Bleach beat Mr. H. J. Bowben; Mr. Jimmy Russell beat Mr. T. Bell; Mr. Harry Thurston beat Mr. Horace Hickson; Mr. Victor André beat Mr. H. Tomlins; Mr. Horace Sheldon beat Mr. A. H. Nesbit; Mr. A. G. Hayward halved with Mr. G. Jeffries; Mr. Harry Gunn lost to Mr. F. Thompson; Mr. Leslie Sosini beat Mr. G. H. Beardmore; Mr. Leslye Elliott lost to Mr. R. T. Cahn; Mr. Sam Livesey beat Major M. Mullings; and Mr. Greeves Johnson beat Mr. Cyril Smith. Foursomes played in the afternoon showed the Vaudevillians again winners by 4 matches to 2.

The large team again evidenced the much keener interest taken in matches this season, and no one had occasion to regret his journey, for the Sudburyites treated the visitors right royally. It is hoped to arrange a return fixture at Coombe Hill some time in July.

Gillespie Trophy.

The preliminary round in the annual knock-out competition for the handsome challenge trophy presented by Mr. R. H. Gillespie will be played on Coombe Hill on Thursday next, the 4th June. It will be bogey play.

Magicians' Club.

A special evening has been arranged for next Sunday night at the National Hotel, Upper Bedford Place, when members are welcoming Life Member George W. Heller (treasurer of the Society of American Magicians).

Arthur Prince will occupy the chair, and a special programme has been prepared by Will Goldston—who, by the way, has also designed a chairman's collar, rich in colour, which will be worn by all future chairmen.

Vice-president E. T. Marr and his wife will be host and hostess for the evening, and a jolly evening is promised.

Members are requested to be in their seats by 7-15, and to wear the club jewel.

Holborn Empire Cricket Club.

The Holborn team were successful on Sunday against Willesden Hippodrome, whom they defeated by 56 runs, the scores being 78 and 22 respectively. Some fine bowling by A. Gill resulted in five of the Willesden wickets being taken for three runs. Gill was also top scorer with 33 runs. Tommy Fitz-Gibbon is the Holborn skipper.

Bond Rowell.

Seen at the Holborn Empire a week or so ago, Bond Rowell seemed in better form than ever. He has two enormous winners in "I Can't Help Loving That Girl," and "The Song-bird of Poverty Row," both from the catalogue of Worton David, Ltd.

Many Happy Returns.

Mr. Frank J. Lunnon, who is so well known and highly esteemed in dramatic and variety circles as being for the past 26 years the theatrical representative for the Gt. Northern Railway, now the L. and N. Eastern, celebrated his 50th birthday on the 11th inst.

Mammoth Circus for Wembley.

In the Wembley Stadium, from June 22 to August 15 (eight weeks), Messrs. Frank Ginnett and W. G. Robertson will present what they claim to be the biggest circus ever seen in this country. There will be five full-sized circus rings, which will be used simultaneously, and above these will be arranged the apparatus used for trapeze, high-perch diving, and wire-walking acts, etc.

Roman Rides and Chariot Races.

On the Stadium's permanent track will be Roman bare-back riders, chariot races, stag hunts (with a well-known pack to give "atmosphere"), and auto-polo matches. Clowns of every type have been engaged (fifty in number), and, each a "star" in his profession, will be "let loose" during parts of the performance.

Charles Austin.

At the conclusion of his engagement with the "Whirl of the World," Charles Austin will open at Birmingham on the Moss tour in a new farcical sketch specially written by Norman Lee. After three weeks in the country the sketch will be played in London on the L.T.V. halls.

Ann Codee.

Now appearing in the provinces, that delightful French comedienne, Ann Codee, aided by Frank Orth, returns to town on June 22 to resume the Stoll tour at Chiswick, with two weeks at the Alhambra to follow.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that fourteen death levies are now due on the 1925 book. Red stamps, 21.

George Robey Matinee for Middlesex Hospital.

Mr. George Robey, who has worked so energetically and so successfully for many fine causes, has promised to give a special matinee on behalf of the Middlesex Hospital Re-construction Fund. The matinee is to take place on Sun-September 27, at the Palladium, through the courtesy of the National Sunday League, and a novel competition in connection with the famous George Robey stamps will be a prominent feature of the concert, with valuable prizes for lucky competitors. Mr. Robey is arranging a programme of stars, and further details will be announced shortly. All communications regarding the matinee should be addressed to Mr. George Robey at the London Palladium.

Malvina in New York.

Opening at the Bushwick Theatre, New York, a couple of weeks ago, Malvina—just a fiddler—made a wonderful impression, and within a few days of her debut, offers were made for her season to be extended beyond her original contract. Malvina pays fine tribute to the management and staff for their kindness. They do everything possible for the comfort of artists, and every act is given a chance to make good. Sophie Tucker has also proved a real friend to Malvina with her help and advice, and has done much to make her visit enjoyable. By the way Sophie Tucker sails from New York on August 16 for London, when she will present an entirely new show. She may be assured of a hearty welcome.

Ernie Mayne.

Still carrying on the good work as Joe Bottle in "A Working Girl," Ernie Mayne is proving a big favourite with the patrons this week at the Alexandra Theatre, Stoke Newington. Lawrence Wright are just publishing another new number—Ernie's very own,—entitled "Mary's Mouth." By the way, Ernie tells us that he has just purchased the two-seater Hillman owned by the late Alfred Lester.

The Two Rascals.

The Two Rascals, Eddie Fields and Charles O'Donnell, have returned to Australia, after three years' absence from that country, and their opening at the Tivoli Theatre, Melbourne, has been attended by great success. Mr. Eddie Fields is receiving great ovations for his Irish, negro, Hebrew and other comedy characterisations, and Mr. Charles O'Donnell at the piano shares the honours with him in such numbers as "Hard Hearted Hannah," "Cannibola," and "Doodle-do-Doo."

Laurance Glen.

This week Laurance Glen, the popular ventriloquist, is topping the bill at the Palace Theatre, Cork. As we go to press we learn that extensive damage was caused by fire at this theatre early on Thursday.

Tommy Mostol's Bereavement.

We regret to hear that Tommy Mostol's mother passed away a few days ago, and was buried in Manchester on Wednesday. Tommy was playing in the North last week, and was unable to see his mother before she died.

Doris Ashton.

At the Stratford Empire, next week, Doris Ashton concludes a long season in revue—which has played the Moss' Empires for the past five months,—playing the title-rôle. Doris has received other offers for production, but negotiations are in progress for her to appear under the management of a well-known impresario in the autumn.

Harry Shiels.

Once again Harry Shiels tipped the winner for the Derby, and also gave The Sirdar, which came in third. Harry certainly gets wonderful information, and invariably gives five out of six winners during the week, which he mentions during the course of his popular sketch, "Bill's Derby Sweep."

Connie Loraine.

Joining Fred Karno's production, "Miss 1925," a few months ago, Connie Loraine has been given an opportunity of displaying her talent in one or two of the comedy scenes, and has been complimented by the management for her character studies. This show has played the Moss' Empire circuit for the past four months, and is this week the attraction at New Cross, going to Stratford next week.

George Clarke.

Although he is still suffering from the effects of a sprained arm—due to his steeple climb in the show—George Clarke was in capital form at Kingston last week in the Harry Day revue, "Records." Those who have seen this comedy revue are unanimous in their praise for this popular comedian, who has been provided with some excellent material. Next month the show returns to town for a short stay in the suburbs.

Leicester Manager's Bereavement.

We regret to record the death of Mrs. Lawrence, wife of Joseph Lawrence, the popular business manager of the Leicester Pavilion, which occurred at the Leicester Royal Infirmary on Tuesday of last week, after a short illness. The interment took place at the Gilrois Cemetery on Friday last, and there were many beautiful wreaths from friends connected with the business.

Rich Hayes.

After a long absence abroad, during which time he has played extended seasons in America and on the Continent, Rich Hayes makes his reappearance here on Monday week, at the Hippodrome, Manchester. Rich will present an entirely new act "Exploring," which will be seen in town the following week at the London Coliseum.

Lyon and Lake.

"No Fun Like Work" is the motto of Michael Lyon and Lew Lake, and their offices are certainly hives of industry. We hear that Michael has been appointed the exclusive representative for Lily Long, who was in town last week at the Alhambra. Jimmy James has placed his bookings in the hands of this office. Bostock's Royal Italian Circus has been booked solidly by them until the summer of 1926. Sam Rayne, who has been doing so well on the Stoll halls, has been booked with Mr. D. J. Clarke, "Tonics" revue, which was at the Empire, Islington, recently, has been booked for the Stoll tour. The new edition of "Splinters" was produced at the Hippodrome, Derby, on Monday, with enormous success. "Zip" has been booked for another Stoll tour, and also on the L.T.V. Stanley May has been appointed provincial representative for the firm.

Lucille Benstead Back.

After an absence of twelve months in the United States, Lucille Benstead arrived back in town a few days ago. During her long season, which extended into forty weeks throughout the States and Canada, Lucille received wonderful tributes from the press, and offers have been made for another tour next season.

Joe Hayman.

To-day, Joe Hayman, accompanied by Mrs. Hayman, sailed for America for a two months' vacation.

For South Africa.

Les Storks and Anita Bronzi and The Two Farabonis sailed from Southampton on Friday last, per R.M.S. Balmoral Castle, to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A., Limited.

Mona Grey.

Occupying a prominent position on the bill this week at the Hackney Empire, Mona Grey, who made such a wonderful hit at Shepherd's Bush recently, upon her music hall debût, proves a welcome contributor, and fully deserves the hearty reception given for her delightful entertainment.

Lily Long.

Prior to commencing a season in the North with her own variety combinations, Lily Long is enjoying herself in the country this week on a farm just outside Rochford. When appearing at the Alhambra last week, Lily was approached for a new production in the autumn.

M.H.A.R.A.

The 104th meeting of the management committee of the Music Hall Artistes Railway Association was held on Wednesday, May 20, when the following members were present: Messrs. Geo. D'Albert (chairman of committee), who presided; Geo. French, Chas. Kasrac, Alf. Herald, Michael Canning, Harry Marlow (hon. trustee), and C. Douglas Stuart (secretary). The secretary read the minutes of the last meeting, which were accepted. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Two cheques were ordered to be drawn, and the meeting terminated.

Hylton Cullerne's Band opens to-day at the Spa, Scarboro', for the summer season. Mr. Collerne intends making a special feature of Lawrence Wright hits, including "The Toy Drum-Major," "Shanghai," "Close in My Arms," etc., throughout the season.

"The Claribel Band," under the direction of Al Davison, which appeared at the Victoria Palace the week of May 11, are booked to return next week to the same house. By special request, the famous tableaux, "Shanghai," "Oh! How I Love My Darling," "The End of the Road," and an additional number by Horatio Nicholls—"Close in My Arms,"—produced by Mr. Frank Rubens, will be featured.

Ida Le Roy (Mrs. Joe Young), who has been laid up for several weeks with septic poisoning, and unable to continue her part in "Night Lights," wishes to thank Messrs. Hedges Bros. and Jacobson for their kindness, and also many friends for inquiries.

"RESISTA"

The Girl who changes her weight at will

A PERPETUAL NOVELTY

Making a World Tour

Offers from any Country will be considered

May 25, Empire, Newcastle. June 1, Empire, Sheffield

Coms. "DAW'S" 4, Leicester Street, Leicester Square, W.C.2

V.A.F.'S SCHEME OF VARIETY.

Success of Initial Venture.

The action of the Executive Committee of the Federation in launching the vaudeville scheme was endorsed at a special meeting of the Variety Artists' Federation, held on Sunday night, at the Horseshoe Hotel. Resolutions were also adopted to widen the scope of the Federation.

Mr. Albert Voyce, chairman of the Federation, who presided, said the Federation had spent large sums of money in connection with the opening of European markets for British variety artists, there being at the present time 250 members of the organisation employed on the Continent as a result. The result was that members at home, who for certain reasons were denied the opportunity of either Continental work or engagements in this country, wanted to know what the Federation was going to do for them. A few sincere members of the executive therefore got together, and at a meeting on April 9 decided to embark upon the new vaudeville scheme.

Approached Registrar-General.

The Registrar-General was approached to see whether the Federation might carry out the scheme so long as it was not running the shows for profit, and that any surplus that might accrue be devoted to "benefit of members of the Federation." There did not seem to be, to the Registrar-General, anything to stop the Federation doing this. Negotiations were, therefore, opened with a view to securing, on a percentage basis, theatres at which to run the proposed V.A.F. companies, and artists were engaged.

Mr. Voyce, after referring to criticisms, said that eventually the Registrar-General sent them the following letter:—"When you called here on the 6th ult. you raised the question as to whether the rules as registered authorised money being paid out as unemployment benefit, and I said that although there was an omnibus clause in the object Rule 3, an alteration of rules should be applied for sanctioning it, and you were to obtain the necessary forms for the purpose of making the application. It now appears that a resolution has been passed to the following effect: 'That £1,000 be transferred from the general funds to a Sustenance Fund for the purpose of meeting any losses incurred through the running of vaudeville productions.' I do not know whether or not you suggest that this is passed consequent on our interview, but I would point out that this is an entirely different proposition to that which was discussed when you called here. All property under the Trade Union Acts is vested in the trustee for the time being, and they will be aware that no money can be applied except in accordance with the rules as registered."

Not Profit-Trading.

As a result Monte Baily, George D'Albert, and George French called upon the Registrar-General and pointed out that they had no intention of trading for profit, but were simply allocating £1,000 to guarantee the payment of salaries of artists engaged in the scheme, and that any profit that might arise would go to the emergency fund, which is used to benefit members needing its assistance. It was after visiting the Registrar-General that they decided to satisfy the disgruntled, and to define more clearly the intention of Clause 10, Rule3, by holding the meeting and submitting the following resolutions. To add to the objects No. 11:—

"To find employment for, and employ its members, or any of them, and apply the funds for the payment of salaries and for the purposes incidental thereto, as may be deemed necessary in the opinion of the executive committee, or by the members at any general meeting."

And to pass the following new rule:—

"It is within the scope and object of this rule for the executive committee, whenever they deem it advisable, to find engagements for and employ its members, and from the V.A.F. general funds to guarantee its members the face value of any contract offered a member under any V.A.F. unemployment scheme, duly authorised by the V.A.F. executive committee, or by the members at any general meeting."

Mr. Voyce paid a tribute to those who had assisted to get the scheme going, especially to Talbot O'Farrell, George D'Albert, Jim Mooney, and George French. The scheme was promoted with the best intentions, and already they were considering the question of developing it to the extent of twelve or fourteen weeks with various managements.

In moving the first resolution Talbot O'Farrell spoke whole-heartedly for the scheme. If they spent the whole of the £1,000—or more—they would only be giving it back to the members themselves; and if by spending that £1,000 they created £15,000 to £20,000 in wages, the scheme would have justified itself.

There was only one thing that could beat them. It was the thing that would beat the London Coliseum—and that was fine weather. He had proved vaudeville would pay, given anything like a fair chance, and their scheme would, he contended, succeed.

Charles Coborn seconded the resolution, describing the vaudeville scheme as a splendid effort.

Thoroughly Entertained.

George D'Albert, who visited Warrington on Saturday to pay salaries, spoke of the fine effect the variety show had had, and how delighted everyone was with it at Warrington. He had sat in front on the Saturday evening, and had himself been thoroughly entertained by a performance that had gone with a bang from start to finish. The management was well pleased, and he (the speaker) had brought back four dates to submit to the vaudeville committee.

Percy Honri supported the resolution.

Mr. Bevan, solicitor to the Federation, in reply to a question, said he did not think that they had done anything illegal in devising the scheme, but the new rule—if the Registrar-General accepted it, and he had no doubt he would—would make the matter absolutely certain.

The resolution was carried unanimously, as was the second resolution, proposed by Victor Kelly, and seconded by Naylor Grimson.

A resolution endorsing the actions of the executive committee up to that time in regard to the scheme, proposed by H. Martell and seconded by Willy Stewart, was also carried with unanimity.

"The Era" learns that many offers have been received from provincial managements who are prepared to run vaudeville shows on the V.A.F. basis.

"THE NEW SPLINTERS"

At Derby.

Lew Lake's now famous entertainers, "Les Rouges et Noirs," the original First Army show, opened at the Hippodrome, Derby, on Monday, with a new production entitled "The New Splinters," and, excellent as was their previous show, it is safe to say that the latest effort surpasses it. The female parts are all played by males with wonderful realism. There is a beauty chorus whose facility in high kicking is amazing. Outstanding is Reg. Stone, who has reduced female impersonation to a fine art. It is in his ability as an "actress" of semi-emotional rôles that he makes his greatest appeal, and his scene with Hal Jones, "Passports" (a sequel to the leave-lorry scene in the first "Splinters"), was finely done. He was equally convincing in a witty little number, "The Fortune Teller," whilst he and Fred Hearne in "Proposals" gave a clever delineation of different types of love-making.

The show is particularly strong on the comedy side, and for this it is indebted to that clever comedian, Hal. Jones. His most amusing scenes were "Be Polite," "Racing," and as the Man in the Moon." "At Gretna Green" was a charming scene which provided Richard Nellor with a good number, whilst he also sang well in "There Are No Days Like the Old Days." The latter formed part of a delightful dancing scena entitled "Plus ca Change." Another pretty scene was "The Strolling Players," introducing some clever 'cello playing by Gordon Blackford, and songs by Richard Mellor and Val Fenton, who has an exceptionally fine soprano voice. "Little Miss Jan" was a picturesque Dutch scena in which Roy Byng and Willie Gunn shone. Other members of the cast who do well are Fred Hearne, Will B. Wilby, Henry Eades (a clever whistler), John Mortimer, and Herbert Douglas. The scenic effects are tasteful, and the costumes worn by the pseudo-ladies are wonderful. The book has been written by L. Arthur Rose, who was also the producer; the dances being arranged by James Lester. The lyrics are by Douglas Furber, and the music by David Hunter, Marc Henri being responsible for the scenery.

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ATTRACTIVE TEA GOWN (as sketch) in rich quality silk georgette, beautifully pleated back and front with deep hem of pleated lace in front and plain at back, inserted with vandyke points which form the train. The lace is dyed to take the tone of the georgette colourings. In black and a variety of colours. PRICE: 12½ Gns.

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DEBENHAM & FREEBODY

NEXT WEEK'S CALLS.

MONDAY, JUNE 1, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 22 NOW DUE.

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

WEYMOUTH JUBILEE HALL (rehearsal, 12).—"The Rat."
JERSEY OPERA HOUSE (rehearsal, 1).—"Baby Mine."
JERSEY ALHAMBRA (rehearsal, 1).—The Greenaways Trio.
SALISBURY PALACE (rehearsal, 1).—"Tiddly Winks."
EALING BROADWAY PALLADIUM (rehearsal, 12).—Nell and Braddy Shaw, Steve Bartle.
TOTTENHAM PALACE (rehearsal, 12.15).—Ruby Sisters, Stewart and Ray.

SIDNEY L. BERNSTEIN'S DIRECTION.

EDMONTON EMPIRE (rehearsal, 12).—"Same to You."
EAST HAM EMPIRE KINEMA (rehearsal, 1).—The Four Lees, Chic Howard.
ENFIELD RIALTO (rehearsal, 1).—Rio and Ronee.
ILFORD EMPIRE KINEMA (rehearsal, 1).—Henry D. Adams.
SHREWSBURY EMPIRE (rehearsal, 1).—Talbot and Clare.
WILLESDEN EMPIRE KINEMA (rehearsal, 1).—Revill and Syd.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—Julius Darewski presents "Twinkles."
NORWICH THEATRE ROYAL.—"Courting."
PAISLEY THEATRE (rehearsal, 12).—Alf. E. Dodds presents The Dixie Minstrels.
PAISLEY RINK PALACE (rehearsal, 12).—Leeburn's Stars, Willie Lindsay, Short and Dalziel.
IPSWICH HIPPODROME (rehearsal, 11.30).—Fred Collins presents "Say When."
IPSWICH LYCEUM THEATRE.—Company as booked.
HAMILTON HIPPODROME (rehearsal, 1).—Frank E. Franks presents "Dole Stopped."
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Eddy George.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Jack B. Taylor presents "Encore," successor to "Wild Oats."
MANCHESTER JUNCTION THEATRE.—Amy Lomas, Pictures, and company as booked.
MANCHESTER METROPOLE THEATRE.—The Broadhead Players present "Seven Days' Leave."
MANCHESTER OSBORNE THEATRE.—Syd Ali presents "It Pays to Please" Revue.
MANCHESTER KING'S THEATRE.—The Broadhead Players present "Moths."
MANCHESTER QUEEN'S PARK HIPPODROME.—George Sax presents "Sixes and Sevens" Revue.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Players present "Boy of My Heart."
PRESTON ROYAL HIPPODROME.—Fred Le Cren presents "Models and Muddles" Revue.
PRESTON PALACE THEATRE.—Picture entertainment.
SALFORD ROYAL HIPPODROME.—Harry Firth presents "Just Fancy" Revue.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Max Erard presents "The Menu" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Picture entertainment and company as booked.
LIVERPOOL PAVILION THEATRE.—Tom E. Dean, Dolly Ross, Leo Sax and Partner, Hilda Ray's Wonder Girls, Andy and Irving, Lloyd and Montrose, Gus Harris, Farlane and Mac.
BURY HIPPODROME.—The Broadhead Players present "The Manxman," "East Lynne."
MORECAMBE WINTER GARDENS (rehearsal, 11).—Ten Loonies, Musical Exceldas, Johnnie Walker and Mascot, George Crowther, Devola and Rex, Jack and Kitty Noyes.

WINSTAN GORDON'S STAR VARIETIES.

CASTLEFORD QUEEN'S (rehearsal, 12).—Vivian Foster, The Bohemian Trio, Rejane and Betty, Vittoria, Murphy and Mack, Jack Knowles, Vera Hind, Jimmy Stewart.
MIDDLESBROUGH EMPIRE (rehearsal, 12).—The Miss Tree Mystery, Charles Penrose and Partner, The Skating Nelsons, Burt Greene, Bridson and Gloria; Arthur Haynes, The Six Gay Gordon Girls.
PETERBOROUGH EMPIRE (rehearsal, 12).—Victoria Carmen and her Shadow, W. C. Barnes, Godfrey and Dora, Butters and Boob, The Decunas, Keith and Joan Dingley, The Hengler Bros.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Mackie Productions present "Hop Scotch."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—A. Merril's "Overtime" Revue.
WEST BROMWICH THEATRE ROYAL.—Herbert Cowley Rep. Co.

LONDON SYNDICATE HALLS.
(See p. 19.)

LONDON THEATRES OF VARIETIES, LTD.
(See p. 12.)

MACNAGHTEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)
WARRINGTON.—Ernie Lotinga's "The Loom."
BURNLEY.—Get Rich Quick Productions' "Three Bags Full."
SOUTHAMPTON.—Kemp and Freeman's "Chuckles."
CARLISLE.—Florrie Forde's "Here's to You."
BRADFORD.—Rose and Bud, Arthur Pond, Scotch Kelly, Benedetti Bros., Lewis Davenport, Dorothy Colston, "Borstall Boy."
HUDDERSFIELD.—Gar Kiddie's "Bad Boys."
HALIFAX.—R. Kimberley and J. Tully's "British Made."
BLACKBURN.—H. Newbolds' "Wet and Dry."
LEICESTER.—Company as booked.

MOSS' EMPIRES, LTD.

LONDON HIPPODROME (rehearsal, 11).—Julian Wylie presents "Better Days."
FINSBURY PARK EMPIRE (rehearsal, 1).—The Metro-Gnomes Band, with Ennis Parkes and Tim O'Connor, Ulrick, The Flemings, Haig and Escoe, Fran Klint, Madge Kennedy, Arthur Prince.
NEW CROSS EMPIRE (rehearsal, 1).—Harry Day presents "Headlights."
STRATFORD EMPIRE (rehearsal, 1).—Fred Karno presents "Miss 1925."
VICTORIA PALACE (rehearsal, 11.30).—Dunn and Dee, O'Hanlen and Zambouni, Frank and Vesta, The Four Bennos, Tony and Norman, Rosie Lloyd, Our Palace Girls, The Claribel Band.
CARDIFF EMPIRE (rehearsal, 1).—Harry Day presents "Records." Cast includes George Clarke.
SWANSEA EMPIRE (rehearsal, 2).—Norman Lee presents Gertie Gitana in "Nelly Dean."
NEWPORT EMPIRE (rehearsal, 1).—Wheeler & Mason present "Gadgets."
NOTTINGHAM EMPIRE (rehearsal, 1).—George Lee, Coram, Edward Victor, May Henderson, Tina Paynola, The Vanwycks, Princess Wahletka.
NOTTINGH[illegible]ATRE ROYAL (rehearsal, 1[illegible]a."
GLASGOW ALHAMBRA (rehearsal, 11).—"The Whirl of the World."
GLASGOW EMPIRE (rehearsal, 11).—John Lester presents "Hollywood Follies."
BIRMINGHAM GRAND (rehearsal, 1).—Tom Arnold presents "The Vanity Box."
BIRMINGHAM EMPIRE (rehearsal, 2.30).—Darty and Partner, Talbot O'Farrell, Lily Morris, Wilson Hallett, The Vestys, Ella Shields.
BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.
LIVERPOOL EMPIRE (rehearsal, 1).—"Clo-Clo."
LEEDS EMPIRE (rehearsal, 1).—Helen Trix and Paul Murray present "Tricks."
HULL PALACE (rehearsal, 1).—The Great Carmo presents his magical revue.
SHEFFIELD EMPIRE (rehearsal, 1).—Billy Rego and Stoppitt Trio, Resista, Marie Kendall, Albert Whelan, Lou Radford, Wal Langtry, The Spyras.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Albert de Courville presents "Love and Kisses."
EDINBURGH EMPIRE (rehearsal, 12).—Harry Gunn, Hetty King, Foster Kershaw, Bruce Green, Leons and Harry, Van Dock, The Westwoods.
NEWCASTLE EMPIRE CINEMA.—Picture entertainments.
NEWCASTLE EMPIRE (rehearsal, 1).—G.L. Productions present "Brevities."
SOUTHSEA KING'S (rehearsal, 1.30).—Julian Wylie presents "Mr. Tickle, M.P."
SUNDERLAND EMPIRE THEATRE (rehearsal, 1).—"Nightlights," including Hedges Bros. and Jacobsen.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Our Liz."
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"April Showers."
GATESHEAD EMPIRE (rehearsal, 1).—"Hello, Bill!"
PRESTON EMPIRE THEATRE (rehearsal, 11).—Harry Slingsby presents "Zip."
SALFORD PALACE THEATRE (rehearsal, 1).—Archie Pitt presents "A Week's Pleasure."
HANLEY GRAND THEATRE (rehearsal, 1.30).—Harry Norris presents "Larks."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Repertory season of Julian Wylie's productions of famous musical comedies.

NORTHERN THEATRES CO., LTD.

BLACKBURN THEATRE ROYAL.—"The Melody Box," featuring Freddie Forbes and Elsie Bower.
HALIFAX THEATRE ROYAL.—"Pages," featuring Billy Blackburn, Nellie Turner, Child Bros.
ROCHDALE THEATRE ROYAL.—The Denville Stock Co.
BURY THEATRE ROYAL.—Ventom Swift's "Alive in 1925."
DEWSBURY THEATRE ROYAL.—The Denville Stock Co.
HUDDERSFIELD HIPPODROME.—"Irene," featuring Harry Ray.
HALIFAX GRAND THEATRE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
HUDDERSFIELD PICTURE HOUSE.—Pictures.

STOLL TOUR.
(See p. 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"A Working Girl."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Barnstormers."
BRIGHTON HIPPODROME (rehearsal, 12).—Osborne and Perryer, St. Juste and Higgins, Clay Keyes, Whit Cunliffe, Dirk and Anton, Cornalla and Eddie, Sam Raitz and Band, Nellie Wigley.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Splinters."
SOUTHEND HIPPODROME (rehearsal, 12).—"P's and Q's."
BIRMINGHAM HIPPODROME (rehearsal, 12).—"The Looking Glass."
LIVERPOOL HIPPODROME (rehearsal, 12).—"On the Dole."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Mustard Pot."
LEEDS HIPPODROME (rehearsal, 12).—"Notions."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Our Liz."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Happy Hours."

MISCELLANEOUS.

AYR PAVILION THEATRE (rehearsal, 1).—Loch and Lomond, Houston Sisters, Four Christies, Leslie Strange, Zillah Quartette, Arthur James and Partner, Foster and Clayton.
ST. ALBANS GRAND PALACE (rehearsal, 11).—Norman Carrol, The Fanjacks.
PENGE EMPIRE (rehearsal, 12).—"The Whirlwind."
GOLDERS GREEN HIPPODROME (rehearsal, 12).—"The Bamboola."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Lucky 13" Revue.
MORECAMBE TOWER (rehearsal, 10.30).—Harry Slingaby's "Whizz" Revue. Whit-Sunday: Mr. Frank Mullings, Miss Alice Moxon, etc.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Ullo."
NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"The Rat."
BATH PALACE.—"Merry and Bright" Revue.
GREAT YARMOUTH.—"Queen of the Cabaret."
KEIGHLEY HIPPODROME (rehearsal, 12).—"Creations" Revue.
SHOREDITCH "LONDON."—Teddy Morris and his Buffalo Band, Jack Wynne and Co., The 2 Bells, Martin and O'Brien, Operatic Duo, Smarte and Good, Lottie Lennox, The Kasracs.
EXETER HIPPODROME.—Miss Dorothy Ward, Shaun Glenville, The Dorothy Dots, The Birchalls, Melt and Bray, Jass and Jessie.
ST. JAMES'S CINEMA.—Mr. Mark Stone.
KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Henry Luck presents "Forbidden Fruit."
ALDERSHOT HIPPODROME (rehearsal, 1).—The Playgoers Syndicate present "Scotch and Polly."
ASTON HIPPODROME (rehearsal, 12).—"House Hunting" Revue.
COVENTRY HIPPODROME (rehearsal, 1).—"Mr. Tower of London."
WALHAM GREEN GRANVILLE (rehearsal, 12).—"Contrasts" Revue.
POPLAR QUEEN'S (rehearsal, 12).—Indiana Band, Miller and Phlora, Tom Bracewell and Dolly, McClean Twins, Permanes Bears, Key and Keyworth, Bert Terrell.

Dreamland Amusement Park, at Margate, opened on Thursday. The new attractions include "The Giant Seaplane Flying Boats," "A Merry Mix-Up," and "The Tumble Bug," all importations from the States. These are in addition to the popular shows of last year. The restaurant has been enlarged and a new café has been opened in the park. The San Prado Band, one of the features of Wembley last year, is installed in the ballroom.

The Ben Greet Academy of Acting announces that in future an annual scholarship, giving a year's tuition, will be awarded every September. Full particulars on application to the secretary.

SONGS AND SINGERS.

B. Feldman and Co.

The House of Feldman is looking forward with confidence to a record season, and "tips" the following "winners":—"Jealous," "I Know Someone Loves Me," "Everybody Loves My Baby," "After the Storm," "Mississippi Moonlight," "June Brought the Roses," "Let it Rain," and "Won't Go." The preliminary try-out have marked these numbers as being hits in every sense of the word.

Versatile Victoria Carmen, who is one of the most consistent Feldmanists, has this week produced "In a Little Rendezvous" at the Empire, Swansea. The number has proved to be an instantaneous success for the popular artiste, who has other big Feldman hits in "Invitation" and "All the Nice Girls are in the Ballroom."

Ernie Rivoli, the popular concertina artiste, who is appearing with "Casey's Court" revue, is featuring a Feldman medley composed of these three well-known winners—"Mississippi Moonlight," "Let Me be the First to Kiss You Good Morning," and "All My Dreams are of You." He previously scored an outstanding success with "After the Storm."

A successor to "Horsey! Keep Your Tail Up" just had to come along. The House of Hits has discovered one, which is entitled "On the Old Back Seat of the Henry Ford." Great popularity is predicted for this catchy comedy song.

Edie Day, the popular principal boy, in going into concert party, and has decided to feature a practically all-Feldman programme. Her repertoire includes "Won't Go," "Mississippi Moonlight," "Where's My Sweetie Hiding?" "Yum-Tum-Tum," and "Sally in the Cabaret."

"Let It Rain" is one of the greatest successes standing to the credit of Billy and Doris Harley, who are featuring this number in their bright "Bits and Pieces" act. Billy Harley tells us that when they appeared at the Hippodrome, St. Helens, last week, the manager there considered "Let it Rain" the prettiest song he had ever heard! Billy and Doris have produced "My California" at the Bristol Hippodrome this week.

Edna Lestre is featuring, with great success, "Who is the One that You're Fooling Now?" and "Let Me be the First to Kiss You Good Morning." She had a big reception at Gravesend last week for her delightful rendering of these popular numbers.

Ethel Hall, appearing in "It Pays to Please" revue, is scoring a very big hit with "After the Storm."

That clever duo, Vine and Russell, continue to score in "Puzzles of 1925" with "It's All Through You," "Bingo Farm," and "In the Land of Tummiollibad."

Lawrence Wright Music Co.

New publications (2s.): "Are You Sorry?" "When the Dear Old Summer Goes," "Father Took Another Load Away Hay! Hay!" "Oh, How She Radiates on the Radio," "Charleston Chuckles."

On the eve of the concert-parties' opening season, perhaps it would be advisable to remind producers, proprietors, managers, artists, etc., who have not yet included "The Toy Drum Major" or "Shanghai," to send for them immediately for inclusion in their repertoires. These two numbers are undoubtedly the cream for production, and no programme is complete without them. Other big hits that should be put into rehearsal immediately are "Oh, How I Love my Darling," "When the Gold Turns to Grey," "I'll Take Her Back," "Maggie McGhee," "Close in my Arms," "A N'Egg, Some N'Ham, and a N'Onion."

Supporters of the "Wright" songs are always sure of having their repertoires replenished with the "Wright" material. We would strongly advise those who have worked Horatio Nicholl's "Sahara," and are on the look-out for a worthy successor, to replace it with "Bagdad," a number containing all the assets that made its predecessor, "Sahara," a world-wide-known hit. Not only will it predominate as a production number owing to it lending itself so admirably to dressing and lighting effects, for with its melody that breathes an Eastern atmosphere, it is already storming the dance halls.

The "Kinroy Quartette" have been booked by Messrs. Jno. Huddleston and John Tiller, for the Winter Gardens, Blackpool, revue for the season, where they will feature an all-"Wright" repertoire, their special numbers being: "At the End of the Road," "The King Isn't King Any More," and "Close in my Arms."

A letter from the Geddes Bros., from Moscow, Russia, tells us of the big success they are scoring with our numbers, including: "Sahara," "Golden West," "Sure as You're Born," etc. These numbers have been the outstanding portion of their repertoire for eight solid months, during a tour of France, Belgium, Germany, and Russia. They are returning to England shortly, when they will introduce new numbers from the "Wright" catalogue.

Fred Pearce, in "Lucky 13" revue, writes from the Tivoli, Aberdeen, telling us of the immediate success achieved with "Shanghai." Other big hits in the show are: "Toy Drum Major," "I'll Take Her Back," "Eat More Fruit," "Close in my Arms," "Tennessee," "Bouquet," "San Francisco," etc.—surely a splendid array of songs in a splendid revue.

The O'Gorman Bros. continue to hold the audiences with that clever comedy fox-trot, "Oh, How I Love my Darling," and judging by the applause they receive at the Shepherds Bush Empire this week for their rendition of "The King Isn't King Any More," this is undoubtedly another winner from the "Wright" house.

Violet Levy, the popular entertainer, is at the London, Shoreditch, this week, where she features in her own inimitable style a number from the "Wright" catalogue, entitled, "Oh, Don't Say That," written and composed by Ted. Waite.

"Moments of Melody," presented by Anna Humber at the Empire, Hackney, this week, make a tremendous hit with "Bagdad" and "Oh, How I Love my Darling," receiving for each number big rounds of applause.

Syd. Moorhouse, the beautiful ballad vocalist, holds his audiences spellbound with his rendition of "The End of the Road," an exceptionally strong ballad. This number is specially adapted for the style of work of "Nature's Gentleman."

Miss Dorothy Langley, with "What's Yours" revue, features some big hits from the Wright house, including "Toy Drum Major," "Shanghai," and "That's Georgia," to the evident appreciation of the audiences, at the Palace, Newcastle, this week.

Mr. Edward Jones, the famous baritone, who appeared in "Toni," at the Shaftesbury Theatre, is this week appearing at St. James's Picture House, where he is making a big feature of "At the End of the Road."

Miss Dorothy Ward, the popular artiste, is at the Victoria Palace this week, where she delights the audiences with her inimitable rendering of "Shanghai" and "San Francisco."

On our visit to the Empress, Brixton, this week, where "Come on, Steve" is playing to packed houses, the "Wright" numbers were well in evidence, the leading lady, Betty Hamilton, rendering "San Francisco" in a very delightful manner. Other big numbers are: "Sahara," and "The Best Looking Girls."

Our visit to the Metropolitan this week, where "There You Are Then" is playing, was amply repaid by the pleasure we were accorded in hearing so many of the Lawrence Wright numbers. The following were the outstanding hits in a show full of life and pep: "Sahara," "San Francisco," "Oh, How I Love my Darling," "Toy Drum Major," "Best Looking Girls," and the "American Medley."

Worton David, Ltd.

Miss Peggy Holman, that talented little artiste, is doing enormous with "The Plain Jane of the Family" and the firm's new ballad, "The Songbird of Poverty Row," at the Canterbury Music Hall this week, evoking hearty rounds of applause for her excellent rendering of both these numbers. Miss Mabel Lait, of that popular duo, Cooper and Lait, scores a big hit with "Mary O'Brien" (the Irish Hawaiian) in the revue, "The Barnstormers," at Chelsea Palace, this week. Mr. Cooper also has a number in rehearsal which he will shortly produce. Miss Dorothy Storm, at the Mile End Empire, finds her biggest winner in the firm's ballad, "What Do You Mean" (Making a Fool of Me). She is also working the new production number, "Toreador." At Kennington Theatre this week, Parks' Eton Boys are scoring big with "The Songbird of Poverty Row." This number bids fair to be as popular as "The Plain Jane of the Family," and all concert parties who have not yet had this number should lose no time in writing or calling for same. Joe Middleton and Flo Crowder are making a big hit with "Sleepy Zuyder Zee," "The Songbird of Poverty Row," and "I Can't Help Loving that Girl," the numbers proving big favourites at all engagements of this talented pair. We have a line to hand from Bond Rowell, in which he says that all his numbers are going "great guns," and that he is working a Worton David repertoire. "Mary O'Brien" (the Irish Hawaiian) is proving a tower of strength for him, whilst he never fails with "I Can't Help Loving that Girl." He has truly established a "bond" between himself and the firm.

"Tower of London" revue at Balham last week featured two of the firm's numbers with great success, Mr. Stanley Durward scoring a big hit with "Only an Old Rough Diamond" in the first scene, whilst in the Stunts Concert Party, in scene 4, they make a special feature of "The Old Top Hat That Father Wore." All concert parties should write for this number, as it is an ideal concerted.

In "Come on, Steve" revue, at Brixton this week, "Sleepy Zuyder Zee" is a big feature in the hands of the Georgian Singers. This number is the finest harmonising ballad on the market, being suitable for two, three, or four singers. Last week at the same hall, Albert Darnley, Junr., in "On the Panel" revue, scored the hit of the show with "I Can't Help Loving that Girl," and this popular artist has another of the firm's numbers in rehearsal, which he will shortly produce.

"Rattles" Revue have introduced the popular ballad, "Sleepy Zuyder Zee," and the musical director, Mr. H. Riley reaports that it is one of the biggest numbers in the show.

Victor Keith, the popular light comedian of Catlin's Pierrots, at Arcadia, Llandudno, has already made a big hit with "Cross Words," "Mary O'Brien" (the Irish Hawaiian), "Up the Little Winding Hill" (to Maryville), and several others of the firm's numbers, and we wish him the best of success for the coming season. Mr. Eddy Reed reports big success with "The Old Top Hat that Father Wore" in Elias B. Seener's revue, "A Trip to Paris," which was showing at Bath last week. He is continuing to feature this number, as it is one of the best he has ever had.

Sid Davis and his orchestra at the People's Palace, Mile End, continue to make a huge success of the firm's numbers. "The Old Top Hat that Father Wore" is proving immensely popular, whilst "Mary O'Brien," and "Sleepy Zuyder Zee" are in constant demand by patrons of this well-known house. Miss Ethel Leslie, the popular comedienne, writes to tell of the big success she is scoring with Worton David numbers, including "Sorry! Oh! It's Quaite all Right," "I Can't Help Loving that Girl," and "Mary" (Though I Left You in Argyle), and at Gravesend last week they went bigger than ever. Miss Essie May, of "House Hunting" revue, has a winner in "The Songbird of Poverty Row," whilst she is no less successful with "Mary O'Brien" (the Irish Hawaiian).

Francis and Day's.

Holiday-makers this Whitsuntide and onwards will, as in past years, be regaled at centres of amusement by the sea and elsewhere with many cheery songs emanating from the firm, and, wet or fine, "The Sun Will Soon be Shining," the number that has already captivated Margate in the hands of the Three Freds, will be omnipresent, as was its predecessor, "It Ain't Gonna Rain No Mo'," during last season, of which it is the legitimate successor. Other items, both gay and grave, which have been universally taken up by entertainers everywhere include such hits as "All Alone," "Follow the Swallow," "Driftwood," "June Night," "Lazy," "Spain," "Could Lloyd George Do It?" "My Best Girl," "Don't Put the Blame On Me," "Me and the Boy Friend," "Haunting Melody," "You Ought to See the Old Folks Now!" "I'm Wonderful," "Oh! Mabel," "Cousin Clara's Crazy Over Cross-Words," "Stick to Water," "It Had to be You," and "Hum a Little Tune."

Among the items that gave much delight to the audience who witnessed the first town production of Harry Day's "Headlights" at Finsbury Park Empire on Monday were "Cherokee Dancing Girl," sung by Kitty Colyer; "A Sun-Kist Cottage" and "Dance Time is Love Time," sung by Kitty Colyer and Robert Layton; and "Lazy (I Want to be Lazy)," sung by the latter artist. "All Alone," and "Doo Wacka Doo" also pleased much when played by the Capitol Symphonic Band.

"Cousin Clara's Crazy Over Cross-Words" will be broadcast from Dundee to-morrow night by Robert Beveridge, who will likewise be heard in "I Reckon He'll be Much Obliged to Me." The Apollo Male Quartet are at the Queen's, South Shields, heard to advantage in "All Alone," the harmonised refrain bringing down the house nightly.

"My Dream Home" and "Somewhere in the World" are much enjoyed items of Florence Maitland's repertory at the Hippodrome, Exeter, just now. Alva Harvey at Banbury last week scored with "Me and the Boy Friend" and "A New Kind of Man." Zoe Corner is maintaining in "Puzzles" the success achieved by her in "All Alone," first essayed by her at the Metropolitan in that revue early this month. Ruby Chalerton, with Andie Caine at Filey, is singing with gratifying results "Cousin Clara's Crazy Over Cross-Words," "Fell Out," "You Ought to See the Old Folks Now!" and "The Sun Will Soon Be Shining."

At the Mile End Empire, Hilda Nelson and Adrienne Peel, the latter also a delightful vocalist in addition to being a skilled performer on the pianoforte, have held the audiences spellbound with a harmonised duet introducing "I'll See You in My Dreams," "Lazy," and "Don't Put the Blame on Me."

Peter Bernard, Ltd.

On Monday next, Mr. Peter Bernard will broadcast from the London Station the following songs, by special request: "Kentucky Dixie Way," "What Could Be Fairer Than That?" and "I Don't Care What I Do." The latter is our latest publication. It is a number we have every confidence in. The words of the chorus are printed in our advertisement on another page. But it is better to "listen in" on Monday night and judge for yourselves. Mr. Bernard has been going big in Glasgow and Dundee with "Kentucky Dixie Way," "What Could be Fairer Than That?" "I'd Give the World to Know," "Like the Beautiful Autumn Leaves," and "Dear Old Pal."

The Two Babs met with [illegible] big success at the Pavilion, Glas[illegible] week, with "Kentucky L[illegible]" This song is also one of the ou[illegible]ing hits of the Swanston Sisters [illegible]d Rigoletto Bros.

"Beneath the Burmese Moon," Herschel Henlere's great song fox-trot, is still a big success in Albert de Courville's revue, "Wonders."

Artists are advised to send 1s. 6d. for our latest professional parcel, stating style they require.

Whitehall Music Co.

Billie Cotton, who has just opened at the Southport Palais de Danse with his London Savannah Band, informs us that he scored an instant success with "Loving Lullaby." "Your wonderful waltz, encored over and over again, was the hit of the evening," he says. "Shall feature it all through the season." Marcus Shaw, with his Palladium Band, at the New Bohemia, Broadstairs, is playing this number with marked success. Messrs. H. Johnson (Howden), W. Thomas (Smethwick), A. Spray (St. Ives), R. Mills (Ilkeston), J. Orange (Leeds), G. A. Pirie (Aberdeen), B. Morley (Bristol), and H. Sherrell (Dover) are of those whose bands are finding "Loving Lullaby" in increasing demand.

George F. Campbell (St. Lawrence Serenaders) writes to the effect that "Darlingest" and "Loving Lullaby" are enormous hits with his band, and that he has just introduced "Fair-weather Love" and "I Want to Kiss You, Dear," with equally happy results. Raymon Newton and the Savoy Havana Band, Hal Swain and the Toronto Orchestra, Jack Payne and the Hotel Cecil Orchestra, Sidney Firman and the Florida Band, and the bands of every dance hall in London, continue to feature "Loving Lullaby." Messrs. Easter and Vernon's "Brighter London" Concert Party are featuring several of the firm's numbers. Miss Amy Kellie is working "Loving Lullaby," while "I Want to Kiss You, Dear," is made a production number by Miss Florence Leigh, Tonette, Mr. Philip Darien, and Mr. Stewart Watson. The new topical comedy number, "We're Gonna' Have a Summer One Day," is worked by the company, and other favourites include "Fair-weather Love" and "Silver Moonbeams." Jack Sheppard's Entertainers, on the West Pier, Brighton, are scoring with "We're Gonna' Have a Summer One Day," worked by the entire party.

Other concert parties already working the firm's new numbers include: The Coonville Entertainers (Dundee), Victor Leon's "Magnets" (on tour), R. Nightingale's concert party (Llanfairfechan), Ronald Rice's "Elite" company (touring Ireland), "The Sunrays" (on tour, and "The Futurists" (Edinburgh). Revue producers should send for band parts of "Loving Lullaby," dance bands for dance orchestration of this number, concert parties for selection of new numbers, and pianists for batch of dance or vocal music. The price is 1s. 6d. in each case.

ANSWERS TO CORRESPONDENTS.

WILL L.—(1) *The approximate seating capacity of the theatre is* 1,150. (2) *R. C. Carton's comedy,* "*The Squire of Dames,*" *was produced at the Criterion on November* 5, 1895. (3) "*London Day by Day,*" *the drama by George R. Sims and Henry Pettitt, was produced at the Adelphi on September* 14, 1899.

W. R. J. (Liverpool).—*See answer to J. G. I.*

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The Era, May 30, 1925.

PLEASE WRITE PLAINLY

FROM THE PROVINCES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. Graham Moffatt's Co. opened here on Monday in the well-known comedy, "Bunty Pulls the Strings." Miss Winifred Moffatt fills the leading rôle with undoubted success.

ROYAL HIPPODROME.—G. M., Mr. George Dobler; Mus. D., Mr. Robert Stalk.—Mr. Frank E. Franks and Co. produce the topical revue, "The Times." The cast includes Mr. Frank E. Franks, Janice Hart, Frank O'Brien, Jean Boyne, Ray and Renee Quartette of Dancers; Sixteen Shirley Girls, Eight Franconia Singers, etc.

EMPIRE.—G. M., Mr. Gerald Morrison; Mus. D., Mr. J. C. Evans. O'Gorman Productions present here Wal Pink's revue, "Round the Town," in fifteen scenes. The company includes the capital comedian, Mr. Peter Fannan; the Three Scamps; Miss Sybil Marcelle (a clever comedienne), etc.

GAIETY.—G. M., Mr. John Quinn. —Vaudeville here by Joe and Jessie Greenless (versatile duo), and Bert Mac.

ALHAMBRA.—G. M., Mr. R. McDermott.—Appearing here are the Derby Winners, a sparkling combination in song and dance scena.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. C. E. Denham; B. M. and Mus. D., Mr. H. Rushworth.—The Co-Optimists make a quick return visit, and secure unstinted applause. Dany Burnaby makes a happy introducer for a talented company, most of whom renew acquaintance. Melville Gideon, at the piano, was a host in himself in his songs; Gilbert Childs, in several droll efforts, captured everyone's fancy; and Stanley Holloway sang with taste as a baritone. The song and dance by Anita Elson and Austin Melford was warmly applauded —quite rightly so. Miss Elson dances delightfully. Doris Bentley was full of gaiety, Polly Ward was always interesting, and Cicely James showed much pleasing versatility, while Wolseley Charles also did well. A varied and admirably chosen entertainment, in which "The Silent Prompter" was perhaps the most amusing, and the "Rushing Ballet" an irresistible burlesque.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth. — The Stratford Festival Company is, with the exception of a repeat performance of "Macbeth" and of "King John," giving a week of the lighter plays of Shakespeare. The latter play, on Monday, was acted in a manner to sustain both grip and interest. The pathetic scene during the young prince's appeal was admirably interpreted. Not often presented nowadays, "King John" certainly justified its choice, by reason of the sympathetic handling of the characters and their combination. Mr. Randle Ayrton made a dramatic figure as the King; Mr. John Laurie was a compelling Hubert; Mr. James Dale, a rollicking soldier, as Faulconbridge; and Mr. Kenneth Wichshed, a designing ecclesiast. The Queen-mother was a determined study by Miss Rosa Burgess, and among others Miss Joan Duan gave a characterisation as Arthur which was youthful simplicity itself. But the ruthless John, so careful of his crown, was an outstanding figure. As Louis, Mr. Frank Darch was convincing; Mr. Maurice Colbourne made an excellent Dauphin, and Miss Florence Saunders appeared as Constance quite effectively.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A. M., Mr. Fred C. Finch; Mus. D., Mr. David Cochrane.—The seventy-fifth Albert de Courville revue, "Love and Kisses," possesses, in Chesterfield, a real comedian. He knows how to obtain his effects in an apparently quite natural manner, and never fails to amuse. Dorothy Lena proves herself a versatile artiste, good in characterisation. Clifford Harcourt adds enjoyment by his delightful singing, and Gordon Norville plays juvenile lead with spirit and good effect. In addition, Dorina Bodley and Jack Browning figure quite acceptably, while the Love and Kisses Girls add to the liveliness of the show. Jack Browning dances well, and Miss Bradfield assists with marked effect in the comedy initiated by the droll Chesterfield. It is a bright and bracing entertainment, the burlesques being full of pep.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. C. E. Phillips; Mus. D., Mr. Gilbert Smith. —"Larks" is a happy revue which pays a return visit and is well worthy of support. In the first place, G. S. Melvin heads the comedy artistes, and straight away ingratiates himself with the audience. His scoutmaster suit and toy drum major were perfect specimens of his art. Supporting is Jack Boot, who appears in several comic episodes, and in breezy fashion provides an excellent contrast in securing his success. His policeman study is great. Maudie Francis sings agreeably, and dances gracefully; she is a captivating artiste. Margot Tomlins also shows herself a capable performer. Harry Niblock and Tommy Toms are quite adequate in their support parts, and Kitty Kirwan and Chas. Rodney, as usual, act quite satisfactorily. Others appearing include Edith Timmis, Chas. Gough, Tuan Davies, etc., and the Californian Poppies dance.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg. —The O'Gorman and Kirkby Productions are responsible for the new entertainment, "Apple Sauce." The piece has a piquancy and flavour which is decidedly attractive, with that merry song duo, Kirkby and Hudson, leading off; an exhilarating note is struck, and on the other side that clever instrumental comedy pair, The Anartos, indulge the audience in evidently agreeable fashion. Marjorie York sings to the satisfaction of everybody, and Ena Foy, as light songster and dancer, gains merited applause. A feature of the show is a vocal and dance scena provided by Haden-Herbert Four; it is well worth seeing. The Jazz Girls and Sauce Girls make for gay ensembles and sprightliness, and Ivy Clarke with Ralph Howard give general assistance.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M. D., Mr. Chas. Gulliver; M., Mr. Jas. W. Kilgour; Mus. D., Mr. H. Henderson, Mus. Bac.—Mr. Harry Day's revue, "Ideas," occupies the stage here, and goes with a swing. Jack Clifford leads the comedy men, and with his buoyant Scottish personality, scores a success. Dan Young is a first-rate support, having methods of his own in the dude style which make their appeal. Then Elaine Rosslyn, the comedienne introduces additional comedy matter and co-operates with the men with amusing results. Dorothy Hood dances with easy grace with her partner, Frank Skinner. The principal vocalist is Robert Maclachlan, a popular figure; and Jean Colin (who sings agreeably also), Melville Bisley (in capital skits), and Edith Beverley also take part. The Hazel-Elliott Kids, as a saxophone band, and the Tiller Babes, in dances, complete the programme.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace. —Mr. Frank B. Fortescue's Repertory Company give the popular naval play, "The Coastguard's Daughter," in which Miss Esme Lewis appears in the title-rôle. The acting commended itself to the audience, especially in the court-martial scene. Mr. R. Gill McLeay and Mr. Sidney A. Monckton are prominent performers, and others taking a responsible share in the production were the Misses Jessie Jones and Peggy Taber (the latter as Gabrielle d' Armard), Messrs. Harry Lionel, E. W. Bretton, Chas. Lates, J. W. Wilkinson, Chas. Parker, and Billy Carr. Mr. Lionel's Derch Mason was a sound piece of work.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus.D., Mr. W. S. Navarro. —The D'Oyly Carte Opera Company conclude a record season here this week.

THEATRE ROYAL HIPPODROME. —M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—Joe O'Gorman and his Irish players meet with a wonderful reception in the revue, "Irish and Proud of It." An excellent cast includes Monica Daly, Lily Edwards, Cecilia Conroy, Philip Becker, Dave O'Toole, Breffni O'Rorke, James Daly, Frank Marr, and Joe O'Gorman himself, supported by full chorus ballet and augmented orchestra.

QUEEN'S THEATRE.—Proprietors, Messrs. P. Sayer and P. J. O'Malley; Mus.D., Mr. S. Levenston.—A bright revue, "Sky High," draws packed houses here, the chief features being clever principals, elaborate scenery, and excellent comedy.

OLYMPIA THEATRE.—Proprietors, Messrs. I. J. Bradlaw and R. Morrison; Mus.D., Mr. W. J. Mitchell.—The musical comedy revue, "Stepping Stones," presented by the Septimus Productions, meets with much success here, Percy Johnson, as leading comedian, keeping his audience in rare humour. He is well supported by Camille Gillard, Harry Rickard, Frank Rees, Anlon and Fio, Percy Lawler, Doris June, Bertha May, Renee Mowbray, Fred Hawes, Peggy Andrews, Maisie de Reve, and the Twelve Stepping Stones.

EDINBURGH.

LYCEUM.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; A.M., Mr. Stanley Slater, junr.; Mus. D., Mr. Albert E. Burke.—"Tricks," a new revue, written by Mr. Dion Titheradge and Harold Simpson, and presented here this week by Miss Helen Trix and Mr. Paul Murray, must be accounted as an ideal entertainment for a summer evening. The Trix Sisters provide, in a delightful manner, most of the sparkle and brightness of the piece, although a talented company seconds their efforts very ably. Mr. Bert Coote is unrivalled as a "dude" comedian, and his songs, such as "Reminders," are rendered with the maximum of comic effect. Miss Bibi Delabere and Mr. Bobby Howes contribute amusing sketches of character, Miss Patricia Malone and Mr. Reginald Sharland are admirable in their various scenes, and the singing and pianoplaying of Mr. Les. Copeland in conjunction with Miss Helen Trix, leaves nothing to desire. Mr. Sam Raits and his band, and the Germains, in unconventional dances, give excellent turns during the course of the play, which has been produced by Mr. Dion Titheradge.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins; R.M., Mr. W. Scott Buccleuch; Mus. D., Mr. James H. Herkes.—Mr. P. Turner's company is playing a revue, "Follow the Money," at this house twice nightly. Mr. Gilbert Payne, a capital comedian, as Bingle, and Miss Gladys Horridge are the principal artists in a smart show, which is further strengthened by the acting and singing of Mr. Ernest Sharmon, Mr. Edie Watson, Mr. Jack Burke, Miss Cissie Ashley, Mr. Harry Wentworth, the Golden Octette, and the Elite Singers.

KING'S.—M. D., Mr. A. Stewart Cruikshank; M., Mr. John E. Masterton; A. M., Mr. Robert Brown; Mus. D., Mr. A. Douglas Willcox.—"Patricia," the musical comedy, comes here for a week, and is drawing crowded houses. The piece relies to a great extent for its successful interpretation upon the clever acting and singing of Mr. Harry Lytton, Junr., Miss Mabelle George and Miss Paula York, two graceful and bright actresses, and to the excellent support given by Miss Isa Bowman, Miss Marie Blackwood, Mr. Edwin Brett, Mr. Frank Barclay, and Mr. G. Wade Morgan, an admirable light comedian. There is much that makes for mirth in the play, which calls forth a hearty response from the audiences.

EMPIRE.—M. D., Mr. R. H. Gillespie; M., Mr. Joseph Nelson; A. M., Mr. Jas. R. Hill; Mus. D., Mr. Felix Burns. —"Encore," a new revue, played twice nightly at the Empire this week, fully justifies the suitability of its name. There is much applause bestowed on the performers, and the beautiful mounting gives opportunity for praise. Mr. Jack Hodges, the leading comedian, is a fellow of infinite jest, whose drollery is unstintedly recognised. Miss Ivy Proudfoot and Miss Ivy Wright are charming actresses, and, in an admirable cast, the work of Gaby Revette and Pansy Taylor, Mander and Marise, Frank and Albert, Mr. Billy Rowland, an amusing actor, and Mr. Harry Weste, is especially noteworthy.

GLASGOW.

THEATRE ROYAL.—M.D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Harry T. Ashton; Mus. D., Mr. A. Carpenter.—"The Eternal Spring," which is being presented by Basil Gill and company, is a bright and enjoyable comedy. Basil Gill makes the most of a good part as an absent-minded young-old professor, whilst as his youthful amanuensis Emmie Arthur Williams cannot be anything else but charming. Especial praise is also due to Violette Morrice, who makes a clever character study of an interfering relative, and to Aubrey Mallalieu as a somewhat lugubrious butler. "The Eternal Spring" is preceded by a Cockney trifle, "Swank."

KING'S.—M.D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B.M., Mr. Hugh Macfarlane.—The musical comedy, "Dear Little Billie," is being played here by Messrs. Laddie Cliff and Firth Shephard, and proved a very bright entertainment. The American film producer who invades one of the stately homes of England in order to shoot a film in an appropriate environment is amusingly played by Mr. Ernest Leeman. His leading lady has a charming exponent in Miss Phyllis Monkman, and her dancing items prove highly popular. Mr. Laddie Cliff, as the much-put-upon owner of the ancestral halls, is most amusing, and his many gags were heartily enjoyed. Mr. Robert Michaelis and Miss Adrienne Brune give a picturesque touch to the love interest. Miss Vera Robson is a most attractive Diana. Mr. Chas. Stone makes a clever study of Lord Dudley Dungiven, and his austere maiden sisters are amusingly portrayed by Misses Adah Dick and Maie Sylver. The comedy is beautifully dressed and brightly staged. The music is tuneful and the jazz items are not unduly prominent.

ALHAMBRA, LTD. — M.D.s, Sir Alfred Butt and Mr. R. H. Gillespie; G.M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Charles Gulliver's revue, "The Whirl of the World," opened here on Monday with immense success. Charles Austin is leading comedian, and his work throughout is highly amusing, being cleverly supported by Tommy Handley, Chas. Rawlins, and Con Clarke. The vocal numbers entrusted to Leslie Ward, Elsie Chantier, and Alice Pollard are rendered with capital effect. Peggy Scott and Audrey Pointing sing and dance charmingly, while the burlesque acrobatic acts of Jimmy Nervo and Teddy Knox prove highly diverting.

METROPOLE.—Lessees, The B.F. Circuit; G.M., Mr. William A. Rea.—An enjoyable entertainment is provided here this week when the Mackis Productions Syndicate present "Hop-Scotch," for which a well-chosen company of artistes has been engaged. Principal among them are Carr and Finch, the versatile comedians; Oliver and Mack, Jack E. Raymond, Peggie Desmond, Mae Dean, and Violet May. The Eight College Girls in a dancing scene give a special item.

EMPIRE.—P., Moss's Empires, Ltd.; R.M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. Dir., Mr. Henry Farmer.—Tom Arnold presents "The Vanity Box" revue. In twenty-three scenes, it goes through with bewildering rapidity, and the result is an overwhelming success. The principal lady, Miss Mona Vivian, is one of the most versatile of artistes, and is recalled again and again; Miss Alice Watts also distinguishes herself. Will Hay, the well-known comedian, also makes good, and causes unwonted merriment with his funniosities. Cyril Plant, Bert Plant, James, Plant, etc., lend valuable aid. The Tiller Girls prove themselves exquisite dancers.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—Frank Tinney, the popular black-faced comedian, is starring at the Pavilion. This gentleman has the happy knack of keeping his audiences in the best of humour, and his novel entertainment was much appreciated. Blanche Tomlin appears in some very pleasing numbers, and repeated her pantomime success. The Royal Merry Four, harmonising comedians and dancers, provide a bright and enjoyable performance, and some very clever juggling is done by George Hurd. Bert Terrell, a Dutch comedian, and Willie Lindsay, a local humorist, make contributions of much merit; while the Two Babs, vocalists and dancers, and the Liliana Ladies' speciality act complete a well-varied entertainment.

OLYMPIA, LTD.—M., Mr. Alex. Chassels; Mus. D., Mr. John Henderson.—The picture, "Behind the Curtain," proves most exciting, while for the latter half of the week Norma Talmadge, in "The Secret of the Storm Country," is the attraction. The Six Rovers, singers and dancers, and Frank and Nana, comedy duo, are the variety items.

COLISEUM.—M., Mr. Geo. Guthrie. —Crowded houses attend the screening of the wonderful film, "The Epic of Everest." Capt. J. B. Noel, F.R.G.S., who accompanied the expedition and made the photographs, appears at each performance and gives an account of the expedition's experiences.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. Geo. T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullien H. Wilson.—Cecil Barth's Co., is here with "The Private Secretary," which is proving as entertaining as ever. Mr. Charles R. Walenn was exceedingly amusing as Spalding, his principal associates being George Goodwin (Cattermole), Ivor Gauntlett (Douglas), Bertha Northam (Miss Ashford), Dora Barnes (Edith), Betty Hardy (Eva), and Robt. Chester Mr. Marsland).

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; Mus. D., Mr. Sam Hague. —The Raynor Repertoire Co. is putting in a second successful week of their visit. On Monday evening a particularly good presentation of "A Butterfly on the Wheel" was given, with Miss Ennis Lawson as Peggy Admaston, a rôle which she sustained admirably. The other plays of the week were: "The Walls of Jericho," "The Yellow Ticket," and "In the Night."

PLAYHOUSE.—P., Liverpool Repertory Theatre Co.; L. and M., Miss Carpenter.—Public appreciation of Somerset Maugham's "Cæsar's Wife" is very satisfactory, the resident company giving a particularly fine presentation.

HIPPODROME.—M. D., Mr. Chas. Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—"Hollywood Follies" is not only an amusing, but very interesting musical burlesque, sustained by a thoroughly good cast. The film face competition, which shows enlarged pictures of people's faces, is a novelty which provokes endless laughter. Harry and Burton Lester, the well-known cowboy comedians, are well to the fore with their excellent humour and musical instruments; the Ten Cowboy Syncopators present a capital turn which is much appreciated, and others in the programme are the Eight English Dancers, Phil Peters (comedian), Edna Prince (comedienne), Georgia Jubilee Singers, Pyke Sisters, and Jack Millward.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners.—Here is being given "Clo-Clo," a farcical revue in three acts.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Here we are having a revue, in 14 scenes, entitled "London Nights," in which appear Will Harris (comedian), Archie Gordon, Frank Carlton, May Royal, Charlie West, Signor and Madame Borelli, Madame Catherine Rosine's 12 Whiteway Girls, Ivy Helder, Doris Mayo, Billy Apps, and Lily Burr.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Heading the bill is Terry Wilson, an excellent comedian, whose character studies are highly amusing, and for which he gains well-merited recognition. Johnnie Walker and his Wee Mascot are a diverting turn; Frank Varney and Teddie Butt amuse with their "Silly Sagacities"; Chris. Van Bern and Cora Lister have a smart comedy duo, "Bits and Pieces"; the Eight Pavilion Girls go through some clever dancing, and others who appear are Melt and Bray, and Geo. Crowther.

MANCHESTER.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall.—The farcical fun of "The Nervous Wreck," presented here by Louis Nethersole, by arrangement with Gilbert Miller, has been keeping audiences here in great good humour this week. Outstanding performances are given by Mr. John C. Laurence as Henry Williams, Miss Marjorie Mars as Sally Morgon, and Mr. Edward Thane as Jas. Underwood.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—The comedy revue, "Tonics," provides a bright and exhilarating show here this week. Its episodes have variety, charm, and ample humour, the chief contributors to the entertainment being the popular comedian, Jack Warman; Dorothea Pinhoe, and Bert Arnold, with enjoyable speciality dances frequently interpolated by Leon and Alys.

HULME HIPPODROME. — P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Arthur Kavados; Mus. D., Mr. P. O'Callagan.—The Newlove Productions have a sound attraction here in the revusical comedy, "Cross Words," which is exploited by a powerful cast including Horace Jones, Dulcie Chase, Tiny Teddy Goy, George Graham, and Dorothy Vernon.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. J. Hartley.—The Randolph Sutton revue, "Spare Parts," is doing well here after a good week at the Hulme Hippodrome.

METROPOLE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—"Laughs and Ladies," the fare put on here by the Don Productions, has twelve good scenes presented with great zest and humour. Harry Russell, Madge Allan, and Daisie Morell lead a big and thoroughly efficient cast.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. C. H. Bayley.—Wilde's play "A Woman of No Importance," quite hit the fancy of Monday's audience here, as presented by the Broadhead Players. Not a point in the brilliant and incisive text was missed, nor was anything of the dramatic value of the "curtains" unappreciated. The action was carried through in appropriately excellent style, especially smart and polished performances being given by Miss Maisie Paxton as Mrs. Arbuthnot, Mr. Atholl-Douglas as Lord Illingworth, Mr. Edward E. Louis as Gerald Arbuthnot, and Miss Gladys Ford Howitt as Hester Worsley, all the other parts being smoothly and brightly handled.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—Geo. A. Birmingham's delightful comedy, "General John Regan," is here. Mr. Arthur W. Belt is responsible for most of the fun in the persuasive rôle of Dr. Lucius O'Grady, which he develops with a quite engaging and convincing Irish accent, and he has excellent support in Mr. Robert Roberts as Thaddeus Golligher, Mr. William H. Dewhurst as Father McCormack, Mr. Percy Foster as Lord Alfred Blakeney, Miss Eileen Draycott as the reticent Mary Ellen, and Mr. H. B. Rivers as Timothy Doyle.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—"The Sea Urchin," a comedy presented by the Dee Cee Company, is here this week. Peggy O'Neil, as Fay, is altogether delightful; Robert Haslam is well placed as Guy Trebarrow; Marcus Barron is good as Sir Trevor Trebarrow; Clifford Heatherley as Augustus Sullivan, Lilian Mason as Mary Wynchebek, and Constance Eburne as Minnie Wynchebek, score in clever character studies; whilst excellent support is rendered by C. B. Hearne, Beatrice Egmont, Frank Milray, and Rosalind Russell in the remainng parts. The play is produced by the author, John Hastings Turner.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—Clarice Mayne, with Lawrence Andrews at the piano, is here in some clever studies and songs; Jack Hylton presents Ennis Parkis and Tim O'Connor with the Metro-Gnomes Band in a new-style show; and very enjoyable items are added by clever Lily Morris, the popular comedienne; George Formby, Junr.; the Flemings in artistic posings; Milly Capell and her Dog in pleasing art studies; and the Four Bennos, springboard acrobats, in a sensational act.

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PLAYS.

ADAM AND EVE.—May 25, Royal, Nottingham; June 1, Lyceum, Edinburgh.
A LA RUSSE.—June 1, Grand, Croydon; 8, O.H., Leicester.
ALL-OF-A-SUDDEN PEGGY.—June 1, P.O.W., Rugby; 8, Royalty, Morecambe.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ANNA CHRISTIE.—May 25, T.R., Sheffield; June 1, Llandrindod and Aberystwyth.
BABY MINE.—June 1, O.H., Jersey.
BAMBOULA, THE.—June 1, Hippo., Golder's Green.
BATTLING BUTLER.—May 25, T.R., Exeter.
BAYNTON, HENRY.—June 1, Prince's, Bradford.
BELLE OF NEW YORK.—June 1, T.R. Bognor (3).
BENSON, SIR FRANK.—June 1, Grand, Leeds; 8, Prince's, Bristol.
BLUEBEARD'S EIGHTH WIFE.—June 1, P.O.W., Birmingham.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROWN SUGAR.—May 25, H.M., Aberdeen.
BUCKLEY, FRANK, REP.—June 1, New T., Tonbridge; 8, Empire, Eastwood.
BUNTY PULLS THE STRINGS (GRAHAM MOFFATT).—May 25, O.H., Belfast; June 1, O.H., Harrogate.
CABARET GIRL.—June 1, Palace, Hammersmith.
CAMPBELL, MRS. PATRICK.—June 1, Grand, Fulham; 8, Leamington (3); Buxton (3).
CHARLADY, THE.—May 25, T.R., King's Lynn.
CHARLEY'S AUNT.—June 1, Grand, Derby; 8, New, Cardiff.
CLO CLO.—May 25, Empire, Liverpool; June 1, Empire, Liverpool.
COURTING.—June 1, Royal, Norwich; 8, Court, Liverpool.
COWLEY, HERBERT, REP.—June 1, T.R., West Bromwich.
CREAKING CHAIR.—June 1, Ryde (3); Colwyn Bay (3).
DAIRYMAIDS, THE.—June 1, Palace, Camberwell.
DEAR LITTLE WILLIE.—May 25 King's, Glasgow; June 1, King's, Glasgow.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DOBELL, W. L.—May 25, County Hall, Mullingar; June 1, T.H., Ballinrobe (3).
DORAN, CHAS., CO.—June 1, T.R., Worthing; 8, West Pier, Brighton.
D'OYLY CARTE REP. CO.—June 1 and 8, O.H., Belfast.
D'OYLY CARTE OPERA CO.—June 1, Palace, Westcliff-on-Sea.
DUNSTAN EDWARD.—T.R., St. Helens (season).
EAST OF SUEZ.—May 25, Wimbledon; June 8, T.R., Brighton.
EDUCATING A HUSBAND.—May 25, Pleasure Gardens, Folkestone.
ETERNAL SPRING.—May 25, Royal, Glasgow.
EYE OF SIVA.—June 1, T.R., Bath; June 8, Palace, Westcliff.
FAKE, THE.—June 1, Spa, Bridlington; 8, O.H., Blackpool.
FARMER'S WIFE.—June 1, T.R., Bournemouth; 8, Grand, Southampton.
FATA MORGANA.—May 25, Regent, London.
FATA MORGANA (WEATHERSBY).—June 1, T.R., Exeter; 8, Theatre, Brixton.
FORBES-ROBERTSON, FRANK.—June 1, O.H., Leicester; 8, Pavilion, Weymouth.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Atterclifle; Grand, Walsall (season in each case).
FOXWELL REP.—May 25, Hippo., Nuneaton.
GIPSY PRINCESS.—May 25, Grand, Swansea.
GODWIN-HALLETT OPERA.—June 1, Exchange, Chichester; June 8, Palace Pier, Brighton.
GOING UP.—May 25, Palace, Burnley.
GRAHAM NEVILLE REP.—May 25, Hippo., Stockton.
GREEN GODDESS.—June 1, Olympia, Shoreditch; June 8, Grand, Clapham Junction.
HAMILTON DEANE.—June 1 and 8, O.H., Scarborough.
HER NIGHT OF SACRIFICE.—June 1, Hippo., Poplar.
HIS MOTHER'S ROSARY.—June 1, Hippo., Willesden.
IN THE NEXT ROOM.—June 1, T.R., Chatham; 8, Grand, Fulham.
IN WALKED JIMMY.—May 25, Royal, Aldershot.
IRENE.—May 25, Royal, Bury; June 1, Hippo., Huddersfield.
ISABEL, EDWARD, AND ANNE.—June 1, Pier, Eastbourne; 8, O.H., Southport.
IT PAYS TO ADVERTISE.—June 1, Gaiety, Hastings.
JAZZ MARRIAGE.—May 25, R., Brighton.
JEFFERSONS, THE, and THE OPTIMIST.—June 1, Grand, Wolverhampton; 8, O.H., Bridlington.
KATINKA.—June 1, Empire, Croydon.
LADY OF THE ROSE.—June 1, Theatre, Wimbledon.
LAST WALTZ, THE.—June 1, Empire, Islington.
LIFE GUARDSMAN, THE.—June 1, Collins's.
LITTLE BIT OF FLUFF.—May 25, O.H., Northampton.
LITTLE MINISTER.—June 1, Pier Pav., Weston; June 8, T.R., Leamington.
LITTLE NELLIE KELLY.—May 25, New, Oxford.
LONDON PLAYERS.—O.H., Jersey (season).
LOVE DOCTOR.—June 1, Pal., Ramsgate.
LOVE MATCH.—June 1, Theatre, Brixton.
LURE, THE.—June 1, Artillery, Woolwich.
MACDONA REP.—June 1 and 8, Lyceum, Edinburgh.
MAID OF THE MOUNTAINS.—June 1, Hippo., Ilford.
MARSH, ALEX.—May 25, Pier Pav., Weston-super-Mare; June 1, R., Barrow-in-Furness.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MODERN MORALITY.—June 1, Hippo., Rotherham.
MOORE, EVA.—June 1, Llandudno; 8, King's, Hammersmith.
MR. WU.—June 1, Hippo., Lewisham.
NERVOUS WRECK.—June 1, O.H., Buxton; 8, T.R., Birmingham.
OFFICERS' MESS.—June 1, Grand, Clapham; 8, Palace, Camberwell.
OUTSIDER, THE.—May 25, T.R., Bournemouth.
OUTWARD BOUND.—May 25, Theatre, Brixton.
OVER THE HILL.—May 25, County, Reading; June 1, R., Aldershot.
PATRICIA.—May 25, King's, Edinburgh; June 1, T.R., Nottingham.
PATRICIA.—June 1, D.P., Eastbourne; 8, T.R., Bournemouth.
PEG O' MY HEART.—June 1, Prince's, Bristol.
PLUS FOURS.—June 1, Grand, Swansea; 8, Lyceum, Newport.
POPPY.—June 1, T.R., Huddersfield.
QUALITY STREET.—June 1, Court, Liverpool; 8, Grand, Wolverhampton.
RAT, THE (BANNISTER HOWARD).—June 1, Weymouth.
RAT, THE.—June 1, O.H., Northampton.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—Shakespeare, Liverpool (season).
RISING GENERATION (MIRRIELEES).—June 1, W. Pier, Brighton.
ROMANCE.—May 25, Palace, Westcliff; June 1, New, Cardiff.
ROTTERS, THE.—May 25, T.R., Peterborough.
SAILOR'S WEDDING.—May 25, Hippo., Rotherhithe.
SAINT JOAN.—May 25, O.H., Leicester.
SALLY.—May 25, Empire, Penge.
SEA URCHIN.—June 1, O.H., Blackpool.
SHEIK OF ARABY.—May 25, Hippo., Willesden.
SLEEPING PARTNERS.—May 25, Hippo., Balham.
SO THIS IS LONDON.—June 1, Lyceum, Newport.
STORM.—June 1, New Brighton; 8, Hastings.
STRATFORD-ON-AVON FESTIVAL CO.—May 25, P.O.W., Birmingham.
SUNSHINE SALLY.—May 25, Queen's, Castleford.
SWEENEY TODD.—May 25, Hippo., Poplar.
THREE LIVE GHOSTS.—May 25, Lyceum, Sheffield.
TIGER CATS.—June 1, T.R., Leeds.
TONS OF MONEY (BLUE).—June 1, Empire, Kilburn; 8, Hippo., Lewisham.
VENNER, REP.—T.R., Castleford (season).
VICKERS AND MEREDITH REP.—May 25, Empire, Royston.
VORTEX, THE.—May 25, T.R., Portsmouth; June 1, Grand, Blackpool.
WAY OF AN EAGLE.—June 1, O.H., Manchester.
WE MODERNS.—May 25, Pier, Eastbourne.
WHEN KNIGHTS WERE BOLD.—June 1, T.R., Sheffield; 8, Grand, Blackpool.
WORKING GIRL.—May 25, Alex., Stoke Newington; June 1, Hippo., Boscombe.

REVUES.

ALIVE IN 1925.—June 1, T.R., Bury.
APPLE SAUCE.—May 25, Empire, Birmingham; June 1, Emp., Shepherd's Bush.
APRIL SHOWERS.—May 25, Argyle, Birkenhead; June 1, Empire, West Hartlepool.
ARE YOU WORKING?—June 8, Hippo., Darlington.
ATTABOY.—June 1, Alexandra, Stoke Newington.
BAD BOYS.—May 25, Palace, Bradford; June 1, Pal., Huddersfield.
BARNSTORMERS.—May 25, Palace, Chelsea; June 1, Hippo., Southampton.
BED AND BREAKFAST.—June 1, Pal., South London.
BELLES OF BRITAIN.—May 25, Hippo., Boscombe.
BIFF BANG.—May 25, G., Consett.
BLAZES.—June 1, Empire, Belfast; 8, Hippo., Ashton-u-Lyne.
BREVITIES.—June 1, Empire, Newcastle; 8, Empire, Edinburgh.
BRILLIANTS OF 1925.—May 25, O.H., Coventry.
BRITISH MADE.—June 1, Pal., Halifax.
BROKEN BISCUITS.—June 1, O.H., Burton-on-Trent; 8, Col., Oldham.
BULL'S EYES.—May 25, Hippo., Eastbourne.
CABARET CALLING.—June 1, Hippo., Wolverhampton; 8, Hippo., Portsmouth.
CASEY'S COURT.—May 25, Hippo., Nottingham.
CHEERIO.—June 1, Palace, Grimsby; 8, Palace, Blackburn.
CHOCOLATE DROPS.—June 8, T.R., Guildford.
CHUCKLES.—May 25, Southampton; June 1, Pal., Southampton.
COME ON, STEVE.—May 25, Empress, Brixton.
CONTRASTS.—June 1, Granville, Walham Green.
CO-OPTIMISTS.—May 25, T.R., Birmingham.
CREATIONS.—May 25, Bedford, Camden Town.
CRISPS.—June 1, Palace, Maidstone; 8, Hippo., Aldershot.
CROSS WORDS.—May 25, Hippo., Hulme.
DASHES.—May 25, Gaiety, Houghton-le-Spring.
DING-DONG.—May 25, Hippo., Salford.
DOLE STOPPED.—June 1, Hippo., Hamilton.
DUNDEE CALLING.—June 1, Vic., Dundee.
ENCORE.—May 25, Empire, Edinburgh; June 1, Hulme Hippo., Manchester.
EVENING NEWS.—May 25, Palace, East Ham.
FETCH A POLICEMAN.—May 25, Royal, W. Stanley.
FIZZ.—June 1, Pal., Measham; 8, Grand, Luton.
FLIRTS AND SKIRTS.—June 1, Darlington; 8, Halifax.
FOLLOW THE MONEY.—June 1, Met., Glasgow; 8, Belfast.
FORBIDDEN FRUIT.—June 1, Empire, Kingston; 8, O.H., Cork.
FROLICS OF 1925.—May 25, People's, Cambridge; June 1, Gem, Gillingham.
FUN ON AN OCEAN LINER.—May 25, Pavilion, Southport; June 1, T.R., Stratford.
GADGETS.—May 25, Empire, Chiswick; June 1, Empire, Newport.
GLASGOW CALLING.—May 25, Lyceum, Edinburgh.
GLOBE TROT.—June 1, Empire, Shepherd's Bush; 8, Empire, Hackney.
GOLDEN WEST, THE.—June 1, King's, Dundee.
GOODS OF 1925.—May 25, Empire, Woolwich.
GOOD OLD SERGEANT.—May 25, Hippo., Great Yarmouth.
GOSSIPS AND GRUMBLES.—May 25, Palace, Warrington; June 1, Hippo., Dover.
GREAT SCOTT.—May 25, Spennymoor.
GRUMBLES.—June 1, Rotunda, Liverpool.
HAPPY DAYS.—May 25, Palace, Chatham; June 1, G., Luton.
HAPPY HOURS.—June 1, Hippo., Newcastle.
HEADLIGHTS.—June 1, New Cross.
HELLO, BILL.—June 1, Empire, Gateshead.
HELLO, BUBBLES.—May 25, G., Woking.
HELLO, CHUCKLES.—June 1, Pal., Southampton.
HERE'S TO YOU.—May 25, Hippo., Wigan; June 1, Pal., Carlisle.
HIS LUCKY WIFE.—May 25, Palace, Ayr; June 1, Pav., Ashington.
HOLLYWOOD FOLLIES.—June 1, Empire, Glasgow; 8, Empire, Newcastle.
HOP SCOTCH.—June 1, O.H., Dudley.
HOUSE HUNTING.—June 1, Hippo., Aston; 8, Royal, Sheffield.
IDEAS.—May 25, Birmingham.
IT PAYS TO PLEASE.—June 1, Osborne, Manchester.
IT'S SPLENDID.—May 25, Hippo., Clay Cross.
JAZZLAND.—June 1, Hippo., St. Helens; 8, Empire, Wood Green.
JOG TROT.—June 1, Pavilion, Torquay.
JUST FANCY.—May 25, Queen's Park, Manchester; June 1, Hippo., Salford.
KHAKI.—May 25, Empire, Kilburn; June 1, Emp., Wood Green.
LARKS.—May 25, Gaiety, Birmingham; June 1, G., Hanley.
LAUGHS AND LADIES.—May 25, Met., Manchester; June 1, Empire, Chatham.
LIGHTER AND BRIGHTER.—May 25, O.H., Wakefield.
LONDON CALLING.—June 1, Hippo., Margate.
LONDON NIGHTS.—May 25, Rotunda, Liverpool.
LONDON TO NEW YORK.—June 1, O.H., Bridgwater.
LOOKING-GLASS.—May 25, Hippo., Southampton; June 1, Hippo., Birmingham.
LOOM, THE.—May 25, Palace, Blackburn; June 1, Pal., Warrington.
LOOSE LEAVES.—May 25, Palace, Southampton.
LOVE AND KISSES.—June 1, Al., Bradford.
LUCKY 13.—June 1, T.R., Edinburgh.
MAGICAL MOMENTS.—June 1, Pal., Hull.
MAKING MONEY.—June 1, County, Bedford.
MARGUERITE.—May 25, Grand, Luton; June 1, Hippo., Balham.
ME AND MY GAL.—May 25, Hippo., Gloucester.
MELODY BOX.—June 1, T.R., Blackburn; 8, Hippo., Huddersfield.
MENU, THE.—June 1, Emp. Hippo., Ashton-u-Lyne.
MERRY AND BRIGHT.—June 1, Pal., Bath.
MISS 1925.—May 25, Empire, New Cross; June 1, Empire, Stratford.
MODELS AND MUDDLES.—June 1, Hippo., Preston.
MR. TICKLE.—May 25, Empire, Cardiff; June 1, King's, Southsea.
MR. TOWER OF LONDON.—May 25, Empire, Edmonton; June 1, Hippo., Coventry.
MUSTARD POT.—June 1, Hippo., Wolverhampton.
NELLIE DEAN.—May 25, Empire, Stratford; June 1, Empire, Swansea.
NIGHT CLUB, THE.—May 25, City Pal., Leeds.
NIGHT LIGHTS.—June 1, Empire, Sunderland; 8, Empire, Liverpool.
NINE O'CLOCK REVUE.—June 1, Pleasure Gardens, Folkestone; 8, Empire, Nottingham.
NOTIONS.—June 1, Hippo., Leeds.
OH, DOLLY!—May 25, Palace, Swansea.
O.K.—May 25, Alhambra, Shotton.
ONE MOMENT, PLEASE.—May 25, Pal., Salisbury.
ON THE BOUNCE.—May 25, Hippo., Aldershot; June 1, R., Windsor.
ON THE DOLE.—May 25, Hippo., Sheffield; June 1, Hippo., Liverpool.
ON THE NOD.—June 1, Cinema Hall, Chopwell.
ON THE PANEL.—May 25, Palace, Walthamstow; June 1, Pal., East Ham.
OVERTIME.—June 1, Empire, West Bromwich.
OUR LIZ.—May 25, Hippo., Leeds; June 1, Sheffield.
OUR LIZ.—May 25, Empire, West Hartlepool; June 1, Empire, S. Shields.
PAGES.—May 25, Hippo., Huddersfield; June 1, R., Halifax.
PARISH RELIEF.—May 25, Empire, Gateshead.
PEACE AND JOY.—May 25, Empire, Bristol.
PEEPS INTO 1925.—May 25, Palace, Oldham.
PEPPER BOX.—June 1, O.H., Middlesboro'; 8, Alhambra, Bradford.
PIERROT AT PLAY.—June 1 and 8, Gaiety, Ilfracombe.
PINS AND NEEDLES.—May 25, Tivoli, New Brighton.
PLEDGES.—May 25, Olympia, Shoreditch; June 1, Pal., Chelsea.
POSH.—May 25, Hippo., Aston.
P'S AND Q'S.—June 1, Hippo., Southend; 8, Empire, New Cross.
PUZZLES OF 1925.—June 1, Empire, Swindon.
QUEEN OF THE CABARET.—June 1, Hippo., Great Yarmouth.
RACK AND RUIN.—May 25, Empire, Islington.
RATTLES.—May 25, Palace, Camberwell.
REAL STUFF.—June 1, Port Talbot; 8, O.H., Coventry.
RECORDS.—June 1, Empire, Cardiff.
RED HOT.—June 1, Bedford, Camden Town; 8, Empire, Bristol.
ROUNDABOUT, THE.—June 1, Hippo., Derby.
ROUND THE TOWN.—June 1, Aberdeen; 8, Edinburgh.
SAME TO YOU.—May 25, Empire, Kilburn; June 1, Empire, Edmonton.
SAY WHEN.—June 1, Hippo., Ipswich; 8, Hippo., Coventry.
SCANDALS.—May 25, Empire, Leeds.
SCOTCH AND POLLY.—May 25, Empire, Kingston; June 1, Hippo., Aldershot.
SCOTCH BROTH.—June 1, Pavilion, Glasgow.
SERVED HOT.—June 1, Hippo., Eastbourne.
SHAVINGS.—June 1, Royalty, Chester; 8, Tivoli, Hull.
SHORT STORIES.—May 25, Tivoli, Barrow; June 1, Empire, Burnley.
SIGN ON.—June 1, Met., Bootle.
SITUATIONS.—June 1, Hippo., Gloucester.
SIXES AND SEVENS.—May 25, Empire, Ashton-under-Lyne; June 1, Queen's Park Hippo., Manchester.
SNACKS.—June 1, Palace, Oldham; 8, Palace, Huddersfield.
SNATCHES.—May 25, Royal; Smethwick; June 1, T.R., Worcester.
SOUVENIRS OF 1925.—May 25, Jubilee, Weymouth.
SPARE PARTS.—May 25, Osborne, Manchester; June 1, New, Crewe.
SPLINTERS.—June 1, Hippo., Portsmouth.
STEPPING STONES.—June 1, O.H., Londonderry.
STUNTS OF 1925.—May 25, Hippo., Wrexham.
SUNBATHERS.—May 25, Hippo., Dover.
SURPRISES.—May 25, Royal, Stratford.
TEN TO ONE ON.—June 1, Col., Portsmouth; 8, Hippo., Richmond.
THERE YOU ARE, THEN.—May 25, Metropolitan, W.; June 1, Empire, Brixton.
THREE BAGS FULL.—May 25, Hippo., Rotherham; June 1, Pal., Burnley.
TIDDLEY WINKS.—June 1, Palace, Salisbury.
TIMES, THE.—June 1, Empire, Ardwick.
TIT FOR TAT.—May 25, O.H., Kidderminster.
TONICS.—May 25, Empire, Ardwick.
TOUCH AND GO.—May 25, Hippo., Ipswich; June 8, O.H., Dudley.
TRICKS.—May 25, Lyceum, Edinburgh; June 1, Empire, Leeds.
TRIP TO PARIS.—June 1, Palace, Salford; 8, Hippo., Coventry.
TRUMPS.—June 8, Court, Warrington.
TRY AGAIN.—May 25, T.R., Bilston.
TWINKLES.—June 1, Hippo., Norwich.
UNEMPLOYED.—May 25, Granville, Walham Green.
VANITY BOX.—June 1, Grand, Birmingham; 8, Grand, Hanley.
VOLUMES.—May 25, Palace, Ramsgate; June 1, Pal., Walthamstow.
'ULLO.—June 1, New, Northampton.
WAKE UP.—June 1, Palace, Plymouth; 8, T.R., Torquay.
WEEK IN A NIGHT.—May 25, Hippo., Ilford.
WEEK'S PLEASURE.—June 1, Palace, Salford; 8, Palace, Hull.
WET AND DRY.—June 1, Pal., Blackburn.
WHAT HO!—May 25, Palace, Reading.
WHAT'LL I DO?—June 1, Empire, Woolwich; 8, Alex., Stoke Newington.
WHAT'S YOURS?—May 25, Palace, Newcastle.
WHIRLWIND.—May 25, Grand, Clapham; June 1, Empire, Penge.
WHIRL OF THE FAIR.—May 25, County, Bedford.
WHIRL OF THE WORLD.—June 1, Alhambra, Glasgow.
WHITE HEATHER.—June 1, Pavilion, Southport; 8, Palace, Halifax.
WHIZZ.—June 1 Tower, Morecambe.
WHY D'YE WORK?—May 25, T.R., Windsor.
WONDERS.—May 25, Hippo., Wolverhampton.
WORK FOR ALL.—June 1, T.R., Leamington Spa.
YOICKS.—June 1, T.R., Newcastle-on-Tyne; 8, King's, Glasgow.
ZIP.—June 1, Empire, Preston; 8, Hippo., Manchester.

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Wallace, Miss Ray
Walney, Major Gordon
Walter, Miss Emmelyn
Walton, Miss Hetty
Ward, Mr. Hugh J.
Warren, Mr. Geoffrey
Wehlen, Miss Emmy
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WEEKLY REPORT.—Cost of maintenance of Ben. Institution, about £52; number of old artists residing there, 43 (ladies 11, men 32); amount of weekly pensions, £62 12s.; number of pensioners, 105; amount of grants, loans, fares, etc., £15 17s.

SONGS AND SINGERS.

(Continued from page 15.)

Keith Prowse.

The firm's three big concert party numbers are undoubtedly "Alabamy Bound," "Did Tosti Raise His Bowler Hat" and "Peter Pan." Every party of note has already included these numbers in their programme, and producers who have not yet called or written for the Big Three are invited to do so.

Barbara Bartle has introduced "Alabamy Bound" into Archie Pitt's "Mr. Tower of London" revue. As featured by Miss Bartle, it is indeed "a mile-a-minute hit."

Kitty Evelyn, playing lead in Fred Collins' "Say When" revue at Hippodrome, Norwich, has found a winner in "Any Way the Wind Blows," and has "Alabamy Bound" in rehearsal for immediate production.

Leslie Fuller is making "Rock-a-bye My Baby" his big production in both his parties, "The Famous Pedlers" and "Passing Cameos."

Hilda Glyder will be heard at the Holborn next week with two new numbers from this house, "If You Hadn't Gone Away" and "Dum-Dum-Dummy."

W. Scott Bissett was one of the first artists to realise the merits of "Bells of the Sea," and this has been his big number in "Fizz" revue. "Drummer Boy" has now been included with equal success.

At the Victoria Palace, last week, The Palace Girls featured "In the Evening." The applause was as big as the number.

A much appreciated turn in the second edition of "Dole Stopped" is the Octette, ably led by Reg. Ward, their singing of "In the Evening" being one of the hits of the production.

Ernie Moss, character comedian, is again with Fred Clement at Arcadia, Skegness, for the season, and will be heard with "Did Tosti Raise His Bowler Hat," "Way Out West in Kansas," and "She's Such a Nice Girl."

It is in keeping with the number that "Alabamy Bound" is an absolute riot in Harry Day's "Headlights" revue, making its initial appearance in town at Finsbury Park this week.

Dennis Williams, musical director of "Hanky Panky" revue, writes: "We are delighted with your new number, 'Alabamy Bound,' which is being featured with great success by Miss Judy de Groot and the Hanky Panky Girls."

"Models and Modes" is a Fred Le Cren production that will shortly be seen in town, in which "Alabamy Bound" is proving a pronounced hit.

Doris Desmond, playing lead in "Hop Scotch" revue, writes from Belfast: "The success and popularity of your ballad, 'Then Will I Sing to You,' shows no sign of abating, judging by the applause that greets my rendering of the number."

Mdlle. Pav. A. Vondee, soubrette lead in "Whiffles" revue, is causing a sensation with her wonderful and original rendering of "Did Tosti Raise His Bowler Hat." "Alabamy Bound," "Oh! Eva," and "Cheerio" are all successful numbers in this production.

Other songs in great demand include "Just Like a Beautiful Story," "Half a Moon," "That's My Girl," "Dear One," "She Loves Me," "Lovers' Lane," "The Hoodoo Man," and "It Was Only a Dream."

Artists are invited to send 1s. 6d., with professional card, for selection of new numbers.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robt. Redford. — Mr. Archibald Forbes's Scottish Players are appearing in "Courting." This amusing piece is capitally acted by a company which includes Miss Jean Clyde, Miss Denzil Mather, Miss Jean Douglas Wilson, Miss Marjorie Graeme, Mr. Geoffrey Norman, Mr. John Duncan, Mr. Angus Adams, and Mr. J. Nelson Ramsay.

EMPIRE.—A. M., Mr. C. T. Hutchison.—"Mr. Tickle, M.P.," made a very favourable impression when here last, and has repeated its success. Mr. George Bass creates immense fun. He is excellently supported by Miss Mollie Milne, Miss Betty Jumel, Miss Agnes Verity, Maurice Turner, Will Beanland, Eddie Jaye, Stanley Damerell, and R. J. Connor.

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CALLS FOR JUNE 1, 1925.

THE LONDON COLISEUM
Rehearsal at 10 a.m. for—
Diaghileff Ballet, Burr and Hope, Layton and Johnston, Les. Battisons, Joe Jackson, Mona Grey, Birmingham's Band, Bioscope.

STOLL PICTURE THEATRE (London Opera House), Pictures and Varieties.

THE HACKNEY EMPIRE
Rehearsal at 12 noon for—
"The Globe Trot."

SHEPHERD'S BUSH EMPIRE
Rehearsal at 12 noon for—
"Apple Sauce."

THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
Kennedy and Coppin, Daisy Wood, Fred Duprez, Renee and Godfrey, Ryan and Burke, Nathane Brothers, Bioscope.

WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
"Khaki."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Laughs and Ladies."

BRISTOL HIPPODROME
Rehearsal at 12-30 p.m. for—
Jack Le Dair, Romano, The Jensens, Jack Lane, Flying Julians, George and Butcher, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE
Rehearsal at 12 noon for—
Milly Capell, Willy Wollard, Evelyn Dove, Ted Huxter, Jean Andrews, Bioscope.

ARDWICK GREEN EMPIRE
Rehearsal at 12-30 p.m. for—
"The Times."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Nora Delaney, Fred Barnes, O'Gorman Brothers, Yvette Rugel, Moments of Melody, Sandy Powell, Bioscope.

And in Association with the above—
THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
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Monday, June 1, 1925.

LONDON PAVILION.
C. B. Cochran's Production "ON WITH THE DANCE."

REGENT THEATRE.
Rehearsal at 12 noon for—
A. Greville Collins to present "FATA MORGANA."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Sydney Productions to present "THERE YOU ARE THEN."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Ray Brothers to present "VOLUMES."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
De Groot, Mark Lupino, Leslie Sarony & Co. in "THE STAGE HANDS." Terry's Juveniles, Dolly Elsworthy, Dave Lee & Co. in "OH, HAROLD," etc., etc.

OXFORD THEATRE.
COMPANY AS BOOKED.

SOUTH LONDON.
Rehearsal at 12 noon for—
F. Dee Productions to present "BED AND BREAKFAST."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Jazon and Montgomery to present "ON THE PANEL."

WATFORD PALACE.
Rehearsal 2-30 p.m. for—
George Mozart, and Variety Company, as booked.

WATFORD SUPER CINEMA.
3 days commencing June 1, "HER OTHER HUSBAND." 3 days commencing June 4, "THE BEDROOM WINDOW," etc., etc.

CHELSEA PALACE.
Rehearsal at 12 noon for—
Western Productions to present "PLEDGES."

The above are communicated for information without prejudice.

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Miss **VIOLET VANBRUGH** paid a Return Visit recently, and was more delighted than ever. Also Fred Duprez.
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FELDMANISMS FROM EVERYWHERE.

A FAMOUS SOPRANO.

We are delighted to add to the long list of Feldmanists the name of Kathleen Destournel, who, as everybody is aware, is one of the most popular operatic sopranos of the day. Miss Destournel will appear with the Julian Wylie Concert Party at Bridlington this season, and has decided to feature those great Feldman hits, "Jealous," "After the Storm," "I Know That Someone Loves Me," "You're in Love With Everyone," "June Brought the Roses," and "Just a Little Twilight Song." A charming repertoire for a most charming artiste!

* * *

IN CABARETLAND.

Luvaun—one of the greatest cabaret artistes now appearing in London—has added four new Feldman hits to his repertoire. The "big four" are "I Know That Someone Loves Me," "Everybody Loves My Baby," "I've Got a Feeling for Ophelia," and "Moon of Waikiki." Luvaun is featuring these winners at the New Carnival, Cosmo, and Chez Henri Clubs, and it is perhaps unnecessary to add that his success is enormous!

WHITSUN!

Before the next issue of "The Era" the Concert Party world will have come into its own once more. To-day witnesses the first great exodus to the seaside, and the Whitsun holidays mark the beginning of the summer season proper.

What a bright place the seaside will be this year, with such a great budget of Feldman winners to cheer and refresh the jaded holiday-makers! From now on every Concert Party artiste holds the power to add a whole heap of brightness to the "weeks of recuperation."

As the season progresses we feel confident that the supremacy of Feldmanism will, as always, remain unchallenged. For, great as the winners of the past have been, the 1925 budget eclipses—to our mind—anything we have ever done before.

Practically every Concert Party is equipped with a selection of our "stormers," but we would remind our readers who have not taken out a "no-risk policy," that there is still time to overhaul their repertoire!

Forward, then—the great army of Feldmanists!

AT THE ALHAMBRA.

Wonderful Ada Reeve, whose popularity seems to increase with every new day, has decided that "Let It Rain" is a great number. So great, in fact, that the fascinating artiste has produced it this week at the Alhambra. The charming lyric and the haunting melody of "Let It Rain" are handled in Miss Reeve's customary brilliant and discerning style, and she has indeed found a terrific hit. This number, by the way, captured New York in a night, and England in turn is being smitten by its undeniable charm.

* * *

"SHADOWLAND."

Writing in praise of our season hits, Helen Glen Campbell makes special mention of "Shadowland," which she says "is undoubtedly one of the prettiest and most ear-haunting song-valses of the season." Miss Campbell adds that this number should be a big summer winner—and, being a clever and discerning artiste, she ought to know!

* * *

IN "PRANKS."

A new number that we want you to watch carefully is "All the Nice Girls Are in the Ballroom." This typically English comedy hit has been taken up by that versatile juvenile lead, Frederick Granger, who is a leading member of "Pranks" Co. In addition Mr. Granger is scoring all along the line with "Let Me Be the First to Kiss You Good-morning," and several other hits from the House of Feldman.

VINCENT LOPEZ

AND HIS

FAMOUS BAND

SPECIALLY FEATURE

SHADOWLAND

THE MOST POPULAR & CHARMING

SONG-VALSE

OF THE SEASON

"SHADOWLAND"
IS AN IDEAL WINNER FOR
CONCERT PARTY!

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FELDMANISMS FROM EVERYWHERE.

A FINE TRIBUTE.

"They really are winners" is how popular Don Melville describes the Feldman hits which he has selected for his season at the Happy Valley, St. Annes-on-Sea. "For a start" Mr. Melville is specially featuring "Where's My Sweetie Hiding?", "Mississippi Moonlight," "Let Me Be the First to Kiss You Good-morning," "I've Got a Feeling for Ophelia," "Sally in the Cabaret," "You Can Take Me Away from Dixie," and "More"—which, by the way, is one of his favourite numbers. He has no doubts concerning the popularity of these first-class hits, and we haven't any doubts about Mr. Melville's success at the seaside!

* * *

"AFTER THE STORM."

Little Betty Aukland, who contributes so greatly to the success of Sam Aukland's popular concertina act, is now making a big feature of "After the Storm." The charming little lady is a thoroughly accomplished musician, and her rendering of "The Storm" is a really inspiring bit of work, which earns big applause for her everywhere.

FROM NEW YORK CITY!

Mr. Walter Douglas, of the firm of Waterson, Berlin & Snyder, New York, has just paid his first visit to England and the Feldman Building, where the Waterson catalogue has been handled for many years.

Mr. Douglas was charmed with what he saw, and noted with particular satisfaction the leading position of his firm's numbers here, which include such famous hits as "Where's My Sweetie Hiding?" "In Shadow Land," "Jealous," "After the Storm," "Dream Maker of Japan," "Let Me Be the First to Kiss You Good-morning," "Moon of Waikiki," and "In a Rendezvous."

Mr. Douglas considers the House of Feldman "the biggest thing going" in the publishing world. It was from the Waterson House that Feldman's got "Alexander's Ragtime Band," "Ev'rybody's Doing It," and a score of other early ragtime hits which, it will be remembered, were marked down by pessimists as unsuitable to this country—until the Founder of Feldmanism put his weight behind them and created the biggest sensation ever known in the history of popular music.

GOING SOME!

"Won't Go" is not living up to its title! In other words, it is going ahead at such an amazing speed that it is even putting its famous forerunner, "Turned Up," to shame! Dainty Rose Murray is creating quite a furore with our big comedy hit, which she features in that well-known and successful revue, "Bubbles" She reports her enormous success, and adds that she still has requests for "Say It With a Ukulele," which she is accordingly keeping in her bright repertoire.

* * *

AT EAST HAM.

Victor Vorganzer and his wonderfully popular orchestra have made special preparations to provide a tip-top Whitsun programme for East Ham Palais de Dance patrons. All the latest Feldman winners will be featured, for Mr. Vorzanger is an enthusiastic supporter of our no-risk policy. He told us the other day that "Ev'rybody Loves My Baby" is one of the greatest winners his Band has ever handled, it is encored about fifteen times nightly! Other East Ham favourites are—"Where's My Sweetie Hiding?" "Ophelia," "Shadowland," "Jealous," and "After the Storm."

SUCCESS GOES ALONG WITH A FELDMAN SONG!

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